TAMIL CIVILIZATION
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THE INSPIRATION OF THE HARAPPAN TALISMANIC SEALS

Clyde Ahmad Winters

The Harappan seals are mainly amulets and talismans.[1] In this paper we will examine the inspiration for these ancient religious objects.

The Indus Valley or Harappan script numbers 300 signs. The entire corpus of Harappan inscriptions consists of around 4000 seals. Most Harappan seals are made of soapstone. They are square or rectangular with a raised boss on the back pierced with a hole for a carrying string. On the front of the seal we have the depiction of an ancient animal (god) and an inscription.

Due to the pioneering work of the Scandinavian and Russian decipherment teams, *working on the decipherment of* the Harappan script using computers, we discovered that the early inhabitants of the Indus Valley were probably Dravidian speakers. This discovery provided us with the right theoretical structure for its decipherment. Other points suggesting Dravidian origin of this writing are 1) the fact that in the West Indus, Brahui, a Dravidian language is spoken in Baluchistan and Afghanistan; and 2) the presence of Dravidian loan words in Sanskrit of the Vedic texts, indicates that the Dravidian speakers occupied northern India when the Aryans arrived in north India

It appears that in ancient times the Indus Valley was called Dilmun by the Sumerians.[2] Cultural interaction existed between the Harappans and contemporary civilizations in the 4th and 3rd millenium B.C. At this time an extensive trade network connected the Proto Dravidians of the Indus Valley, with Egypt, Sumer and Elam.[3] Vessels from IVBI workshop at Tepe Yahya, have a uniform shape and design. Vessels sharing this style are distributed from Soviet Uzbekistan and the Indus Valley. The intercultural style vessels show clear parallel between Indus Valley, and Sumerian, Elamite and Egyptian sites.

Harappan sites have been found

close to the Oxus river in Afghanistan, and there are Central Asian parallels to the Indus civilization. In addition, Harappan potsherds have been found at Oman, and seals in Mesopotamia.

All of these ancient people were Mediterraneans Some of the Mediterranean skeletal remains found in the Indus and South India are analogous to those found at Kish, and pre-dynastic Egypt [4] There was a continuity and homogeneity of this ancient Mediterranean type from middle Africa to India [5]

In addition to interactional patterns which integrate the Indus Valley, Elam, Sumer and the Proto-Saharan, there are linguistic affinities too. Lahovary noted many structural and grammatical analogies of Dravidian, Sumerian and Elamite.[6] Recently, David McAlpin[7] has "been able to show a strong genetic link between the Dravidian languages and Elamite".[8] K.L. Muttarayan provides hundreds of lexical correspondences and other linguistic data suporting the family relationship between Sumerian and Dravidian.[9] In addition, C.A Winters has provided evidence of a genetic *relationship between Dravidian* languages and Manding languages

Moreover, the Indus writing is similar to other early writing systems dating to the first half of the third millenium B.C or earlier.[10] But, whereas the Mesopotamian seals were used for administrative and commercial purposes, the Harappan seals are mainly talismans or amulets [11]

It is generally accepted that decipherment of an unknown script/language requires 1) bilingual texts and/or knowledge of the cognate languages. Although the Harappan script fulfilled one of these criteria, the language is known, up until now no satisfactory decipherment of the script has been proposed.

Using the evidence of cognate scripts and the analogy between the Dravidian language and the language spoken by peoples using the cognate scripts, it was possible to make three assumptions leading to the decipherment of the Harappan script

1) It was assumed that the Harappan script was written in the Dravidian language.

2) It was assumed that the Dravidian language shares linguistic and cultural affinities with the Elamite, Manding and Sumerian- all of which used a similar script-and that led to the assumption that the Indus script probably operated on the same general principles as the related *scripts, due to a probable common* origin

3) It was assumed that since the Harappan script has affinity to the proto-Manding, Saharan (Libyco-Berber) script and Manding language,[12] the Harappan script could be read by giving these signs the phonetic values they had in the Proto-*Manding script, but read in Dravidian,* since a strong genetic relationship exists between these two languages.

'Because of the rapid change in Indo-European languages, as a result of unstable social and political entities, many *would-be deciphers* have assumed that it is almost impossible to prove a genetic realtionship using data of comparatively

recent time-depth. But this view of archaeological decipherment is untenable. This view is false, because in the most well known decipherments in history such as Egyptian and Cuneiform, data from comparatively recent time-depth was used to interpret the inscriptions. For example, Jean Francois Champollion could not have understood the Egyptian language without Coptic. And Sir Henry Rawlinson, the decipherer of the cuneiform script according to his brother George Rawlinson, in ***The Origin of Nations,*** found that the vocabulary of the Babylonian monuments was "decidely Cushitic or Ethiopian" and that he used Galla (a Cushitic language) and Mahra (a south Semitic language) to interpret the cunieform script.

As a result of this fact, we can read the Indus Valley writing using recent Dravidian lingustic data due to the theory of linguistic constancy.[13] The theory of linguistic constancy maintains that changes within languages vary due to socio-political factors, and as a result, certain languages possess vocabulary and grammatical forms which have remained constant, with little or no change, for many centuries; thus, many of the Indus Valley signs can be assigned contemporary word values due to the steady-state nature of Dravidian societies.

A theory of independent evolution of the Harappan writing is unacceptable due to the genealogical relationship between Dravidian, Elamite, Manding and Sumerian. It appears that these speakers may have had a common origin in the proto-Sahara where the Mediterranean type evolved around 8,000 years ago, if not earlier.[14] It appears that the vernacular languages of the proto-Saharan family took over the proto-Saharan script with slight alteration of detail, but no intensional alteration of the system. This hypothesis of a common origin for the ancient scripts of Africa and Asia, before the Sumerians conquered the Anu rulers of Mesopotamia, is a *legitimate* one, due to the common linguistic and cultural features shared by the Dravidians, Elamites, Manding and Sumerians. Their languages show stronger stability than the Indo-European group, due to the steady-state nature of their societies.

The fact that the Indus Valley script was in a known language: Dravidian; **coupled with the knowledge that related cultures had analogous scripts was the gateway to its decipherment.**

Once the values for the Harappan signs were determined through a comparison of the proto-Manding characters and those used in the Indus Valley, and the words could be interpreted, the discovery of the rules of the script followed.

The Harappan script is logosyllabic. This type of script combines logograms and syllabic signs to express ideas.

There are a limited number of simple characters in the Harappan script. The majority of the 300 Harapan signs are compound characters. Many of these signs represent homophonic terms.

The Indus Valley writing is a syllabic script. The Harappan signs are of two basic types CV (Consonant-vowel) and CVC (Consonant-vowel-consonant) In an earlier paper I have outlined further

aspects of the Harappan script's grammar elsewhere,[15] so I will not go further into the mechanics of this script.

The Harappan seals are protective amulets. They were found in almost every room of the city of Mohenjo-daro. Many of the seals were found in a worn condition and show signs of repair. Archaeologists have found holes on the seals which suggest that they were tied with string and hung around the neck or from belts; many of the seals may have been put in small cases which may have served as amulet holders.[16]

The zoomorphic representations on the seals depict holy animals of the Harappan-Dravidians. These animals were totems that represented the 'gods' (or holy animals, which served as the totems of the ancestors)of the various tribes which formed the proto-Dravidian group The usual classes of the Harappan zoomorphic representations on the seals are the bull with horn thrust forward, or the so-called unicorn; water buffalo; short horn buffalo; humped bull; elephant; rhino; tiger; lion; and mythological animals.

The principal Harappan deity was the unicorn. The unicorn may have represented ***Māl*** (Vishnu or Kataval). This god was held in high esteem by the cowherds and shepherds. The wife of Māl was the mother goddess: Uma, Amma, Kali or Pravarti.

The original mother goddess may have been ***Kali*** or ***Kalubai*** 'the dark lady'. In Dravidian, kali refers to herd of cows. The term for oxen in Dravidian is ***Kālai,*** which also means warrior. This goddess may have been represented by the oxen on the Harappan seals

The crescent shaped horns of the oxen or castrated bull on some Harappan seals may represent the mother goddess Amma, Uma or Kali. The crescent shape of the oxen's carved horns recalled the lunar crescent which was the primordial sign for the mother goddess.

The castrated bulls on the Harappan seals probably denote the raise of the patriarchy which was symbolized by cattle herding, and man's submission to the mother goddess, since the bull through castration illustrated the male recognition of the female as his superior.

Siva was probably represented by the short horn bull. The elephant on the Indus seals may represent Ganesa/ Ganesha, the elephant headed god. The appearance of the mythological animals on the seals may refer to Ganesha in one of his many transformations. The hunter figure depicted on the seal wearing a horned headdress, and armed with a bow and arrow, probably represents Muruga, the son of Uma. This is only a summary of the possible identities of the Harappan totems and/or gods depicted on the seals. A fuller treatment of this material is presented elsewhere.[17]

The Harappan script is read from right to left. The readings below of the Harappan signs are recorgnised as being tentative, because a corrective attitude is always essential for a successful decipherment of an unknown script.

The Harappan seals and copper plates are amulets or talismans. They are messages addressed to the Dravidian gods requesting their support and assistace in obtaining ***aṛam*** (benevolence).

The goal of the Harappans was the "realizing of God". The superior man was one who "realizes God". Each god depicted on the seals was probably the totemic deity of a particular Dravidian

clan or economic unit. As a result each god was seen by his followers as 1) a god having no equal, 2) a god having neither *Karma* (desires) nor aversion, 3) as a god unaffected by *Karma*, 4) as a god who is the ocean of *aṛam*.

The Harappan seals indicate that the most important goal of man is *aṛam* the inclination or tendency to perform charitable acts. The Harappans sought righteousness and a spotlessly pure mind. Purity of mind is the *sine qua non* for happiness "within".

Harappan man, as indicated by the seals, was seeking the avoidance of all mental evils, viz., jealousy, covetousness etc. Fear of evil (deeds) instinctively was the objective of the Harappans. This was obtained when one shudders even at the idea of evil deeds instinctively.

It appears that Harappan man believed that man must do good and live a benevolent life so he can obtain *pukaḷ* (fame), for his right doing. Through the adoption of benevolence an individual will obtain the reward of gaining the good things of the present world, and the world beyond.

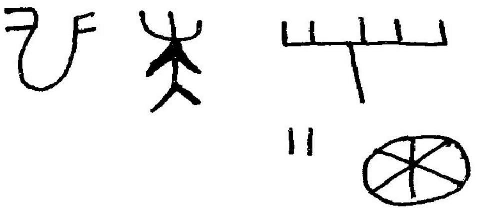
In the Harappan seals the talismanic formula was: Depiction of Deity X as an animal, and then the words: "purity, illumination (light), perfection, rectitude or glory".

The *Kural* of Tiruvalluvar sheds considerable light on the proper interpretation of the Harappan seals. Among the Tamils, we learn from the *Kural* that man must strive to acquire perfection and union with God. To accomplish this goal man must seek to capture Truth or Knowledge, which results from man's search and aquisition of education, Infinite Love for living things, selfless impartialty, goodness and concern for others. The divine goal could only be reached by righteous living in accordance with the ideas of goodness laid down by God, who is One and Supreme.

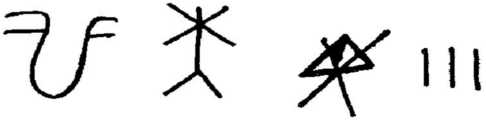
Tiruvallūvar used *pal* and *uzh* for fate, the law of nature. *Uzh* is the generic term used in the *Kural*, for Fate; it also expresses the Life-Power aspect of Fate. *Uzh* is not a static power; it is a dynamic force. It represents the Personality and Power of God expressed in terms of justice.

In an earlier paper[18] I suggested the possibility that the sign represented the Dravidian suffix *-ssu*, but given the fact that this sign often appears at the beginning of some inscriptions, I believe that it may also represent *uzh*. For example when we read the following inscriptions we have reading from right to left:

Ta-tu ssu (> uzh) tu say: "Bring virtue, God's justice, purity and rectitude".



Tar-ye e itū āḷ-var ssu(> uzh): "Ye bind (your servant) to that which is pure Supreme God (through your) Justice".

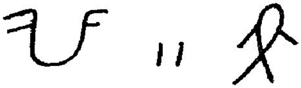


Say-āḷ pā-a āḷ-var ssu (> uzh): "Rectitude distribute it to your servant Supreme God, it is the law of nature".

The *miṉ* sign, which means light, shining, etc., is explained in the *Kural*, where Tiruvalluvar notes that "Lamps do not give the light that holy men desire. It is the light of truth that illuminates their path"[19] On the Harappan seals we find much mention of the desire on the part of the bearer of a particular seal to be given such light.

Miṉ say tū — *Tā miṉ*

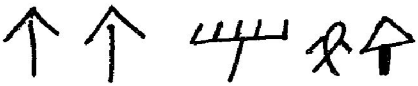
"Shining rectitude and virtue"
"Excell in shining" or "Give (me) Shining"



Miṉ yē ssu (> uzh)
"Increase (my) illumination and Your Justice (the law of nature)

The Harappans often asked their gods to give them *taṭa* glory (or greatness) According to Tiruvalluvar, "Equal are all in birth; distinction is achieved only by deeds requiring greatness"[20] He also wrote that: "As a virgin guards her purity, must men guard their greatness"[21]

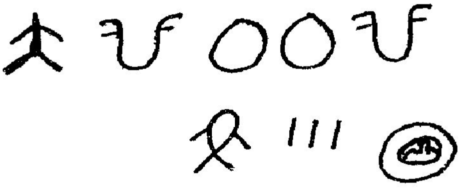
In one of the Harappan amulets we read the following.



tā miṉ ē tū taṭa: "Give me illumination much virtue and greatness".

Another important theme in the Harappan seals is the acquisition of rectitude or *say*. In the *Kural*, we read that "The acquisition of a man of rectitude goes down to his children without diminution and will protect them against adversity"[22] Elsewhere we read that "Your life will impress itself on your child's character, and if you wish well for your child beware and walk in the path of rectitude, says the poet"[23] The Harappans frequently requested from their gods rectitude. For example:

U-say tū (y) ē i-i ssu (> uzh)
"This is rectitude, much purity (does) thou give is the law of nature".
In another amulet from a Mohenjo-daro terra cotta amulet we find,



ta-tū say miṉ ssu (> uzh) taṭa ssu (> uzh) āl
"Give (me) rectitude and illumination, it is the law of nature, (make) Greatness the

Fate of your servant".

In summary, the Harappan seals are amulets. These amulets reflect the Dravidian view of life, which recognizes life as secular, and yet spiritual to the core.

Due to the oneness of Dravidian life and the recognition of a Dynamic all powerful God among the various Harappan tribes, these proto-Dravidians say *say*, *min̲* and *taṭa* as attributes worthy of man's quest for the good life. It was through the acquisition of *aṛam* that Dravidians could obtain the best of this world and the next.

The Harappan amulets were probably meant as an exhibition by the wearer of his submission to the guidance of his personal god, so he could follow the spiritual path which man must take to reach the other world.

The traditional appearance of the Harappan gods as females and the wearing of amulets were not lost to later generations of Dravidian, because religon to the Dravidians enters into every detail of his life. As a result Dravidian deities are commonly of the female sex, in contrast to the masculine nature of the northern Hindu gods. Moreover, at the turn of the century amulets were worn around the neck of Dravidians, especially among the children, in south India.

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CASTE HIERARCHY IN TAMIL SOCIETY - ISSUES AND TRENDS

R.Kannan

According to the original four fold division of the traditional Hindu society there were the Brahmins, the Kshatriyas, the Vaisyas and the Sudras. At the top of the hierarchy stood the Brahmin, and the Sudra was placed at the bottom. Between the two there stood the Kshatriyas and the Vaisyas. Gradually the Brahmins came to be exalted as the Gods of the earth and the Sudras were looked upon as the confirmed serfs of the privileged classes. Numerous theories have been propounded by various Indian and European Scholars. Some theories have stressed the ethnological differences, while others have traced the origin of the system to the racial struggle during the Vedic age between the fair complexioned aryan conquerors and the dark skined aborigines; some scholars have emphazised division of labour as the chief basis of caste.

In the Vedic times people believed that the prosperity and the very existence of the common wealth depended on the performance of the elaborate religious rites and rituals. There was a need for men who specialised in the study of texts to comprehend the symbolic meaning of the ritual. Hence the members of the priestly families devoted themselves to the task. It required laborious study to master the Sanskritic Vedic Literature. "Brahminhood was thus a matter of personal qualities and attainments rather than of descent; but as priestly functions gradually became the monopoly of a single class, it closed its door against the intrusion of others'.[1] It was believed that even a monarch's offerings were not acceptable to the Gods without the presence of a brahmin priest The priestly class thus acquired the sacrosanct previleges.

In the social organisation the Kshatriyas were the rulers and warriors. The term Kshatriya came to denote the protector of the entire kingdom and the established order of things. It was believed that the Brahmin and the Kshatriya were complementary castes. A

Kshatriya king without a Brahmin priest could not attain the status of a ruler In spite of the complementary nature of these two varnas, there was a constant rivalry between these groups to occupy the highest position in the hierarchy The term Vaisya denoted persons who depended on trade and industry for their occupation. However they were engaged in the pastoral pursuits and agriculture The serfs or Sudras were below these three orders namely the Brahmins, Kshatriyas and the Vaisyas. The order of Sudras included the subjugated serfs and those beyond the pale of the Aryan State The Sudras neglected the religious rites and ceremonies "Thus the line of demarcation which separated the Sudras from the rest was not one of race, but of sacrament" [2]

In the present day in India we find a number of castes and sub-castes instead of these four Varnas Varna refers to one of the four main categories found in the traditional Hindu Society Jati or caste refers to a much smaller group. The castes are divided into upper and lower castes The members of the upper castes do not accept food and drinking water offered by the members of the inferior castes. Marriage outside one's own caste is taboo. "The idea that persons belonging to certain groups were, without exception impure and caused pollution by their touch and even by their look or presence, has exercised powerful influence, and still materially influences the social relations of the different groups"[3]

The state of TamilNadu gives an interesting picture of the caste structure. Only a few analytical studies had been made to study the caste position in this state. Moreover these studies had been made only in selected settings and as such can not be considered as representing the entire state. An important feature of the caste system is the hierarchical arrangement of endogamous groups. Hierarchy implies an order or arrangement of castes from top to bottom in which the criterion for grading is the social status and not the legal status

The segmentary character of Hindu Society in TamilNadu is due to the following factors viz, the structural distance, ritual hierarchy, physical appearance, dress, caste marks, speech and food However these are only the general factors distinguishing various castes.

The Structural distance between Castes :

The feeling of closeness or distance, a member of one caste has towards the members of other castes is referred to as the structural distance. "The structural distance of one caste from another may be great or small depending upon their mutual positions which are fixed within broad limits". [4]

The caste members in Tamil society can be classified into the Brahmins comprising the Iyengars and Iyers; non-Brahmins comprising the upper and lower caste Hindus, the Harijans comprising the Parayas, Pallas and Chakkiliyas. The structural distance is found not only between one caste and another but also between the subsects of the same caste.

The Ritual Hierarchy :

The Brahmins, non-Brahmins and the Adidravidas occupy different positions in the ritual hierarchy. The Srivaishnavas worship Lord Vishnu and the Smartha brahmins worship Lord Shiva. The Smartha brahmins worship Vishnu also, whereas an orthodox Srivaishnava does not enter the Shiva temple or temples where Lord Shiva is

worshipped in any of his several manifestations. The priest in the Vishnu temple is called the Bhataachar and the priest in the Shiva temple is called the Kurukkal. The non-Brahmins will enter both Shiva and Vishnu temples. The Harijans are not allowed to enter the temple and hence are prevented from worshipping the Gods in the Hindu pantheon. In some temples, particularly in village areas, the consecrated food or prasadam is given to the Brahmin worshippers first and only then to the non-Brahmin devotees. However, this order is not found throughout TamilNadu. In the villages of TamilNadu certain temples had been constructed on the outskirts of the villages intended for the non-Brahmin Hindus. The pandarams or poosaris act in the priestly capacities for the 'boundary deities' such as Kaliamman, Karuppan, Madurai Veeran etc.

The Physical Appearance :

The physical appearance too helps us to identify one's caste to some extent. "In some ways the most striking difference between Brahmins on the one hand and non-Brahmins and Adidravidas on the other is in their physical appearance".[5] The fair skin colour and features of a certain type have a high value not in Tamil Society alone, but throughout the country. Beteille says that in the popular image the Brahmin is regarded not only as fair, and sharp nosed but also as having more refined features. Some non-Brahmins also have features of this kind. Among the Adidravidas fair skin colour is conspicuous by its absence.

Among the Shri Vaishnavas, there are two sections namely the Vadagalai and the Thengalai. Persons in the Vadagalai group are believed to be fairer than those of the Thengalai. "It is often pointed out that a large number of Shrivaishnavas have non-Brahmin origin and were brought to the Brahmin fold through conversion by Ramanuja. Smarthas and Shrivaishnavas twist each other about the purity of their brahmin blood. These claims and counter-claims are evidence of the high value placed on purity of blood and affiliation to a particular stock in the context of caste endogamy and ranking among the brahmins"[6]

Srinivasan who has written a doctoral thesis on the "Bio-cultural variations among four Tamil speaking Brahmin populations", in the University of Poona, using the anthropometric measurements, says that the biological variations indicate the farthest distance between the Vadagalai and Thengalai Iyengars.

Generally there is a popular belief that the Brahmins constitute a separate race and Beteille says that this belief is fallacious and will not bear examination from the anthropological point of view. "The real physical differences of the Brahmins and the popular belief that they constitute a separate race have led to their being isolated socially and politically to a much greater extent in TamilNadu and South India as a whole than in the North."[7]

Dress :

Dress and caste marks indicate the differences among castes to some extent. The temple priests are required to wear the panchakachcham particularly when they officiate at domestic ceremonies. Among the Brahmin women, wearing the saree in a specific way symbolises a particular culture or style of life. Minor distinctions in the matter of dress have been preserved with care and kept alive for generations. An Iyengar woman will never wear her dress in the Smartha style, nor will a smartha woman adopt the Shrivaishnava mode. In general

the Kallar women do not wear garments of dark blue or similar colours since this is thought to offend Karuppan, a Deity worshipped by the members of this caste A generation ago the universal practice among the Adidravida women had been to wear no separate upper garment. In outward appearance the differences between non-Brahmin women and Adidravida women have become smaller in the present day

Food :

The higher caste people do not accept food and drinking water from the people of lower castes. The Brahmins do not accept food from the non-Brahmins and Adidravidas, although the latter two groups accept food from the Brahmins. The non-Brahmins do not accept food from the Adidravidas although the latter accept it from them. The orthodox Iyengar Brahmins do not accept food from the Smarthas or even take food along with them However, this principle is not a universal measure for the assessment of the caste rank or hierarchy. The Tamil Brahmins are as a rule vegetarians The Adidravidas eat meat of various kinds The non-Brahmins show a wide range of variation in eating habits The Shaivite Vellalas, as a rule do not eat meat.

Broadly, these factors indicate the existence of caste hierarchy in Tamil Society In the caste hierarchy the Brahmins are at the top, the untouchables are at the bottom, and the other castes are arranged between the two. The Tamil speaking non-Brahmin castes generally fall into one of the three main categories of cultivating castes, artisan castes and servicing castes The caste structure among the non-Brahmins has acquired a somewhat flexible character over the last fifty years The arrangement of the different segments with regard to each other, instead of remaining static, has shown a tendency to change and this change has some times been rather rapid in nature. A few of the old boundaries between segments have disappeared. Agriculture has perhaps always attracted a number of people from the artisan and servicing castes. The caste hierarchy in Tamil Society is seen as follows :

1. *Brahmins :*

a) Iyengars — Vadagalai
Thengalai

b) Iyers
Vadama
Brihacharnam
Vattima
Ashtasahasram

2. *Non-brahmins :*

a) The Cultivating Castes.

Saiva Mudaliars
Saiva Pillai
Chozhia Vellalar
Kodikkal Vellalar
Kongu Vellalar
Thuluva Vellalar
Goundar
Chettiar
Sengunthar (Weaving Community)
Kaikolar (Weaving Community)

b) Kallar
Ambalakarar
Muthirayar
Ahamudaiyar

c) Other Cultivating Castes

Padayatchi
Moopanar
Odaiyar

d) Artisan Castes. (Viswa Karma)

Thattar
Thatchar
Kollar
Kuyavar

e) Servicing Castes.

Pandaram
Melakkarar
Ambattar
Vannar

f) Other Castes.

Konar
Nadar

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THE DEER IN MOTHER GODDESS SCULPTURE IN TAMILNADU

P L.Samy

In TamilNadu we come across sculptures with the deer represented either behind or by the side of Durga. The first reference to the deer associated with Durga occurs in Perungathai in Tamil literature. The tribals, Pulignar in desert like tracts worshipped Durga with human sacrifice. They adorned her with deer horn and the tail feathers of the peacock Here the deer horn is mentioned only as an adornment of Durga. The passage is as follows:

"Aranuthi anna Paranmuram patukkatthu
Suramadal adaintha kuzhagan purisai
Pazhnila valnar Paravinar Tum
Senthadikuruthi Painina Kozhunkudar
Entisai marunginum Kondavar Edutha
Vermudal Usal Vembin Cinaithorum
Kanpadavinta Karumani Pirangalodu
Uzhaikkodu Anintha Peeli narri"

-- Perungathai 1.52-lines 6-13

It is significant to note that margosa tree is also mentioned in the above passage. The margosa leaves are still associated with ancient and traditional Mother goddess worship like the most famous goddess, Periapalayathamman and other popular Amman goddesses now. The ancient Mother Goddess is called Pazhaiyol in literature and she was worshipped mainly by the tribals. The deer is mentioned as the Vahana of Durga for the first time in Chilappathikaram and later in Thevaram and Nalaiyira Divya Prabhandam. Generally she is also called Kalaiyanathi in Nighandus. Kamba ramayanam calls her as Kalayur Kanni. She is called as Paikalaippavai, Kalaiyamar Selvi, Kalaipparıyurthi in Chilappathikaram. The lion is shown as the vahana of Durga in most of the sculptures and it is also mentioned primarily as the vahana of Durga in Agamas. In Takkayagaparani both the lion and the deer are mentioned as the vahana of Durga. She is called Kalaiyukappal and vanmanukaithakodi.

One of the earliest references to the deer associated with Mother Goddess in

India is found in the kuninda coins[1] from the second century B.C. to the first century A.D. There are uniform types of terra cotta ring stones or discs belonging to second and third century B.C. mentioned and illustrated in the monumental work "The roots of Indian art" written by Dr. S. B. Gupta. The ring stones of the Mauryan period have in the centre usually a representation of the nude Mother Goddess. One finds in the peripheral portion of the ring stone representation of lion, deer, horse, peacock, crane, heron, goose, goat and elephant. These animals are represented around the Mother Goddess. In one stone disc, the stag or the deer is shown looking in two directions and the same is repeated four times[2]. In one disc the stag is represented ten times. The stag seems to be one of the most repeated representations of animals in the ring stone[3] or disc of Mother Goddess. It would be seen that the Mother Goddess was considered as the lady of the animals like Pasupathi, the prototype of Siva.

The earliest and rare sculpture in the South associating the deer with Durga is the Pallava sculpture in the varaha cave where a four armed Durga is shown with an umbrella above her. On either side of her stand a lion and a deer. The deer is seen associated with Durga in the Pallava temple near Onampakkam and Periavenmani and the sculpture was discussed by Dr R. Chenpaka Lakshmi and A. Swamy. There are other sculptures representing the deer. The Durga in the Amman Koil Temple at Elavanasur Kottai belonging to the Pallava period (9th century A.D.) is a full and clear representation of the stag behind Durga. Generally the front portion of the deer with the horn is shown in Durga sculptures. In the sculpture in Government Museum said to be from Tanjore District, the front portion of the deer is clearly seen.

There is a significant and particular difference between the two sculptures. While the horn of the deer in the sculpture in Elavanasur Kottai is having two short branches, the horn of the deer in Government museum sculpture has no branches and is also slightly twisted. From the difference in the horns the species of the deer can be clearly distinguished. While the deer in Elavanasur Kottai sculpture is clearly a spotted deer belonging to the family of Axis Axis, the other one is the black buck known in science as Antelope percapra. While in common parlance both are called deer, the spotted deer and the black buck belong to different species. The main difference between the spotted deer and the antelope is that while the spotted deer's horn is branched and shed seasonally, the horn of the antelope is unbranched and twisted and is not shed. While spotted deer is called 'uzhai', the antelope is called 'Iralai' in Sangam literature. Black buck with its twisted horn is one of the majestic animals to witness. Female antelopes do not have the horns.

In the sculpture of Durga at Tellur, the antelope is clearly seen. The antelope seems to be more predominant in association with the sculpture of Durga, as for example, in the sculptures of Durga at Vikravandi, Esalem, Patali in Darapuram taluk, Tirumalai in Sivaganga Taluk. It may be noted that the deer in Siva's hand is only an antelope as the horns are not branched and it is called as Karuman (black deer) in Tevaram. It cannot be the Kalaiman, the spotted deer. The sculpture of Durga with

the deer in varaha mantaps of Mamallapuram is perhaps the earliest representation of Durga, associated with deer in TamilNadu. While the Durga in Elavanasur Kottai is shown on padmasana, almost all other Durgas of Pallava and Chola periods are shown as standing on the Mahisa head. Perungathai specially mentions of the horn of the spotted deer (uzhai). It is not possible to determine from the names of kalai used in Chilappathikaram, Nigandu and Kamba Ramayanam whether it is the spotted deer or the black buck which is mentioned, as the word kalai began to signify the male of both the species of animals, after the Sangam period.

Most of the sculptures of Durga in the Pallava and Chola periods show Durga standing on Mahisa and on the vahana of Simha. Perhaps the Durga shrine at the Pallavan temple complex at Mamallapuram is in the shape of a hut as Durga would have been worshipped as the ancient goddess, pazhaiyol by the tribals and ordinary people in crude hut-like shrine in ancient times and it was copied in monolithic roof structure. Jan Gonda in his book "Change and continuity in the Indian Religion, the Hague 1965" has devoted a long chapter (pp 71-114) on the absence of vahanas in the Vedas. In the beginning he says those who emphasise differences of a mythological character drew attention to the vehicle of the gods. He says that prior to their amalgamation with Dravidian deities the Aryan Gods did not ride animals but had only aerial cars at their disposal. Jan Gonda says that "it must of course be readily conceded that in many cases the close association of a deity and an animal impresses us as unaryan or pre-aryan in origin. Skanda and his peacock may be because of the God's relations with the Dravidian culture as well as the provenance of the animal supposed to be a Dravidian or in any case southern pair. Similar remarks might be made in connection with Durga and her lion (P.87f)". Gonda's observations are significant. Since the stag is represented in Mauryan terra cotta ring stones and discs, the deer had been the vahana of the Mother Goddess from very early times. It had survived as the vahana of Durga only in TamilNadu as seen in Pallava and Chola sculptures.

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2. Vide plate No 25 (b) - The roots of Indian Art by Dr.S B.Gupta

3. Vide plate No.20 (b) - The roots of Indian Art by Dr S.B Gupta.

THE WINK DIVINE

A.Subramanian

1. INTRODUCTION:

The Supreme Lord, the one Ever-Lasting, Unchanging, Intelligent, Blissful Being has no form or name To think of Him, to worship Him, and to express our love, affection & esteem for Him, we call Him by several names (indicating his benign qualities) and speak of Him as having a variety of forms The Lord also reveals Himself in certain forms to His devotees, seers and sages. Quite a number of His forms are similar to the human form and we say he 'winks' just as we do, only His 'winking' is of an infinitely large duration. By the opening of His eyes, He becomes, so to say, cognisant of the misery of the infinitely large number of souls in bondage He begins evolving the universes consisting of the various worlds, gross and subtle, with all their objects of pleasure and pain, and then sustains these for a while, for the benefit of the souls, when he sees them with his 'eyes' open. The universes are then dissolved into the most primordial form of matter (māyai), from which they were created, by the 'closing' of His 'Eyelids'. His 'Eye' is nothing but His 'Sakthi', His Power (commonly known as His consort) with Infinite Might, Intelligence and Bliss This Power evolves the cosmos of several universes, sustains them for a predetermined period, and then dissolves them, the dissolution being symbolically represented by the 'wink' of the Supreme An idea of the colossal duration of the 'wink' is given in this article, by comparing it with the time duration of the human wink The duration of the evolution, sustenance and dissolution of the various types of universes, in the course of this 'wink' are also given

2. TIME AND ITS MEASURES:

Time is defined as "a dimension of the physical universe which, at a given place, orders a sequence of events" Its measurement is essentially by counting any repetitive phenomenon occurring at regular intervals of time. The natural phenomenon used for this in early times was the revolution of the Earth on its own axis which gave man the 'day' as a

measure of time. The Earth's rotation, in an orbit round the Sun gave him a measurement of time of a large duration, namely the 'year'. But the duration of the day was too long for the purpose of defining many phenomena of daily occurrence. Ancient Indians therefore resorted to the natural phenomenon of the winking of the human eye to measure small amounts of time. The 'tudi' is one quarter of the time taken for the eyelids of a man in normal health and in normal condition to close and open his eyes (Imaippoḻutu). Based on this, ancient India had several units of measurement of time as indicated in Table-1

TABLE:1

2 tudi's	—	*elavam*
2 elevams	—	*1 nimiṭam* (imaippoḻutu)
15 nimitams	—	*1 kāttai*
30 kāttais	—	*1 kalai*
15 kalais	—	*1 kanam*
2 kanams	—	*1 muurtam*
4 muurtams	—	*1 kaṭikai*
8 kaṭikais	—	*1 cāmam*
8 cāmams	—	*1 day* *1

From the table, it would be seen that the 'tudi' is 13,824,000th part of a day or a 160-th part of the modern unit of time, the second. It is to be noted that the nimitam of the ancient Tamils is a very small fraction of a second (1/40th of a second) and not a minute of 60 seconds as it is generally understood now.

In the absence of any instrument to measure very small units of time, ancient India made use of a natural physical human phenomenon as the closing and opening of the eye, as the basic unit of measurement of time. Saint Māṇikka-vācakar refers to this basic unit of time when he sings

"Imaipoḻutum en neñcil, nīnkātān tāḷ vaḻka' *2
Let the feet of Him reside in my heart,
He who doesn't from my soul depart,
Even for the moment eye-lids take to part.*3

2. COSMIC TIMES:

Ancient Indians dealt with not only very small measurements of time such as the tudi, nimiṭam, kāttai etc for use here on our planet Earth, but also had a method of expressing cosmic times (i.e.) the colossal periods of times for the evolution and dissolution of different types of universes, gross and subtle.

3. THE DIVINE YEAR:

The smallest unit of measurement of cosmic time is the 'divine year' the duration of the gods, who are souls with varying degrees of freedom from bondage, and who are entrusted with the task of administering the astonishingly large number of worlds of the different types of universes under the sovereignty of the one Supreme Lord, Siva. A solar year consisting of 360 days of the human beings on Earth is a 'Day' for these gods and 360 such divine Days make a divine year. The solar year consists of 2 ***'ayena kālams'***, the ***'ayena'*** being the apparent half-yearly path of Sun and ***'ayena kālam'***, the time interval between the two equinoxes, the 2 days in the year, when the sun's position coincides with the celestial equator with equal durations for the day and the night. (equinox, meaning equal night). The period of the north declination of the Sun i.e., the period of the Sun's apparent course from south to

north is called the *'Uttarāyanam'* consisting of the six Tamil months *tai, masi, panguni, cittirai, vaikāsi* and *āni* and constitutes the day time of the gods. The *'daksiñayanam'* the duration of the Sun's apparent path from north to south, comprises of the other six months and is the night time of the gods.*4

4.THE FIVE COSMIC UNIVERSES AND THEIR DEITIES:

4 1. Saivite texts speak of five different categories of worlds (bhuvanams), each category forming part of a cosmic universe known as *'kalā cakram'* or *'mandalam'*. Each of these *mandalams* may be conceived of as a huge sphere of cosmic space of immense dimensions. These go by the names *'nivirtthi', 'pratistai', 'viddyā' 'Sānti'* and *'Sānti-atīta' kalā chakrams.* The word *'kalai'* in Tamil (kalā in Sanskrit) means a part; each *Kalā cakram* being a part of the Cosmos, consisting of all the five cosmic universes taken as a whole.

4 2. The world of these five cosmic universes is composed of elements (tatuvas) of varying grossness or subtlety, the *nivirtti* being the grossest The worlds of the other cosmic universes *pratistā to santiatītai* are more and more subtle as we proceed in the order mentioned. To have an idea of the relative degrees of grossness or subtlety of these cosmic universes, we may probably define them as follows.

nivirti — grossly-gross
pratistā — subtly-gross
viddyāi — grossly-subtle
Sānti —subtle
Sānti-ātītai — subtly-subtle.

The presiding deities or rulers of these cosmic universes are respectively *Brahma, Vishnu, Rudra, Mahēswara* and *Sadāsiva.* They exercise full authority over their respective cosmic universes, besides having supervisory powers over the comparatively grosser cosmic universes down the series. All these deities derive their intelligence, power and authroity from the Supreme Ruler of the whole Cosmos, Siva. Their reign over their respective universes is for stipulated periods, their life-times or Ages, which correspond to the period of evolution and dissoluton of the universe under their jurisdiction

5. THE AGES OF THE FIVE DEITIES:

5 1. The many worlds of the *Nivirtti kalā cakram*, of which our tiny planet Earth is one, are created by *Brahma*, undergo many inundations or deluges (pralayams) and finally dissolve into the next higher subtle state at the end of the life-time of *Brahma.* During Brahma's Age, there will be several deluges of the various worlds of his universe of different periods of time termed 'Yugas', *catur-yugās, kalpās* and so on The *catur-yugā*, a period comprising of four *yugas* of different durations is a unit of time for Brahma and is known as *Deiva Yuga* (the divine *yugā).* The four *yugas* constituting the *caturyuga* are *krita*, *trita*, *dvāpara*, and *kali* which have been termed by later scholars as the Golden, Silver, Bronze and Iron ages respectively, indicative of the degrees of Virtue *(dharma)* prevailing in the world during these *yugās*. During the Golden Age, Dame virtue stands firmly on her four feet. During the others, she stands on three feet, two feet and on one foot respectively. In our present *kali yugā*, she is unstable on her one foot and may fall down at any moment The

durations of these *yugās* are fortunately, directly proportional to the number of feet on which Dame Virtue stands, her period of standing on a single foot in the worst *kali yugā* being a quarter of her standing firmly on her four feet in krita yugā, the best of the four yugās. Each yugā has a period of dawn at its beginning and a period of twilight at the end, each such period called *candhi*, being a tenth of the duration of the *yugā* itself The durations of the four *yugās* and their *candhi's* are given in table 2 [*5]

5 2 The duration of the *caturyugā* of *Brahma* is thus 12, 000 divine years or 4 32. million solar years. A thousand *catur-yugās* on 4.32 billion (4.32×10^9) solar years constitute the day-time of *Brahma*, during which period 14 *Indras* (minor gods of the divine worlds) come and go in succession.[*6] This day of *Brahma*, at the dawn of which his creation starts, is known as *'Cristi-karpam'* or the aeon of the three worlds (the upper world-*swargam*, the middle Earth, and the lower infernal regions) Brahma's night, the *Sankāra karpam* is the aeon at the end of which all these 3 worlds are dissolved and is of equal duration as his daytime. *Brahma's* 'Day' is thus 8.64 billion (8.64×10^9) solar years.[*7] This dissolution by Brahma is his *'dina pralaya'* or the Daily Deluge[*8] after which another of his creation of the 3 worlds starts

5.3 Three hundred and sixty such days of *Brahma* or 3.1104 million million (3.1104×10^{12}) solar years make Brahma's year at the end of which all the worlds of his cosmic universe, *nivirti kalā cakra* are subject to a great deluge. After a hundred such deluges and recreations i.e.,- after a period of 3.11×10^{14} (corrected to 2 decimal places) solar years-Brahma's period of supremacy over his cosmic universe ends, along with a final dissolution of his universe into subtle elements.

5 4. The lifetime of *Brahma* is a 'month' of *Vishnu*, master of the *pratistā kalā cakra*, a hundred such twelve month periods making his Age. At the end of his cosmic Age, all the worlds of his universe, the *pratistā kalā cakram*, get dissolved into still subtle elements.

5.5. *Vishnu's* life of a hundred years is a 'month' of *Rudra*, the next higher Deity who reigns over the *vidyā kalā cakrā*.

TABLE:2

Yuga	**Dawn (d.y)**	**Basic period (d.y)**	**Twilight (d.y)**	**Total (d.y)**	**Duration (s.y)**
1. *Krita*	*400*	*4000*	*400*	*4800*	*1,728,000*
2. *Trita*	*300*	*3000*	*300*	*3600*	*1,296,000*
3. *Dvāpara*	*200*	*2000*	*200*	*2400*	*864,000*
4. *Kali*	*100*	*1000*	*100*	*1200*	*432,000*
Total	*1000*	*10000*	*1000*	*12000*	*4,320,000*

(d y—divine years; s.y.—Solar years)

5.6. ***Rudra's*** life time, of his hundred years, is the 'day' of ***Mahēswara'*** who has supremacy over the ***'Sānti kalā cakra'*** and whose life-time is a ***'nimitam'*** of Sadasiva.

5.7. The life-time of ***Sadasiva,*** the lord of ***Sānti-atīta kalā cakra*** is a 'tudi' of Siva,[*9] the Lord of all the five cosmic universes, who creates Time, Space and is beyond them.

5.8. Based on the above facts, the 'Days'; 'Months' and 'Years' of the five cosmic universes and the lifetime of their 'Deities' have been worked out, and are given in Table 3 (correct to 2 decimal places). The periods given are all in divine years and have to be multiplied by 360 to get at solar years.

It could be seen that ***Sadāsiva's*** supremacy over the ***Santi atīta kalā cakra*** is 5.57×10^{33} divine years or $5.57\times10^{33}\times360$ or 2.01×10^{36} solar years. His dissolution of the whole Cosmos is the *Sarva-samhara,* the complete dissolution into the most premordial of matter*(māyai).* This process of evolution and dissolution of the Cosmos as a whole, at unimaginably huge intervals of time, by the Supreme Being, with Sadasiva as his agent, is repeated ***ad infinitum,*** so that the Supreme Lord is beyond Time. He only creates Time by such successive evolutions and dissolutions.

6. TAMIL NAMES FOR LARGE NUMBERS:

6.1. In ancient Tamil Country, there were systems of measurements of quantities minutely small, expressed as fractions, as also of unimaginably large quantities, expressed as names of objects. Names were in vogue for the places of digits in whole numbers, counting from the right towards the left. This was akin to the modern method of representing large numbers as multiples of ten (as in Table 3) on a logarithmic scale, as indices to the base ten. The Sangam work ***'Paripādal',*** which is dated by historians as not later than the 2nd Century A.D, gives the names for some

TABLE:3

Deity	Day	Month	Year	Life-time (divine years)
1. Brahma	2.40×10^{7}	7.20×10^{8}	8.64×10^{9}	8.64×10^{11}
2. Visnu	2.88×10^{10}	8.64×10^{11}	1.04×10^{13}	1.04×10^{15}
3. Rudra	3.46×10^{13}	1.04×10^{15}	1.24×10^{16}	1.24×10^{18}
4. Maheswara	1.24×10^{18}	3.73×10^{19}	4.48×10^{20}	4.48×10^{22}
5. Sadasiva	1.55×10^{29}	4.64×10^{30}	5.57×10^{31}	5.57×10^{33}

(The above large numbers are given in multiples of ten; for example 10^{33} is 10 multiplied by itself 33 times or the digit one followed by 33 noughts or zeros; 10^{33} is thus a billion times trillion trillion, (a billion being a thousand millions or a hundred crores and a trillion, a thousand billions)

digits counting from the right, their values being given by *Pingala Nikandu*, a synonyms in Tamil. Tamil names of various digits are given in Table 4

TABLE:4

Place of digit from right	Tamil name of places	Value of digit	Modern rotation with indices
1.	*onru*	one	1
2.	*pattu*	ten	10^1
3.	*nūru*	hundred	10^2
4.	*āyiram*	thousand	10^3
5.	*patināyiram*	ten thousand	10^4
6.	*nūrāyiram* *(lakh in sanskrit)*	hundred thousands	10^5
7.	*patinoorāyiram*	million	10^6
8.	*kōṭi (crore)*	ten millions	10^7

Koti is thus ten multiplied by itself 7 times.

6.2. Multiples of *Koti* by ten were similarly designated as *pattukōṭi* (10^8), *nūru kōṭi*(10^9), *āyiram kōṭi* (10^{10}), *patināyiram kōṭi* (10^{11}), *nūrāyiram kōṭi* (10^{12}), *pattunūrāyiram kōṭi* (10^{13}) and *kōṭi kōṭi* (10^{14}), *Kōṭi kōṭi* was known as *'Sangam'*

6.3. Still larger numbers were designated as multiples of *kōṭi* (10^7), each succeeding large number being *kōṭi* times the preceding one. Such multiples of *kōṭis* bear names of objects as given below.

kōṭi kōṭi	$—10^{14}$	—1 Sangam (The conch shell)
kōṭi sangam	$—10^{21}$	—1 Vintham (A kind of lotus)
kōṭi vintam	$—10^{28}$	—1 kumutham (The water-lily)
kōṭi kumutam	$—10^{35}$	—1 Padhumam (Another kind of Lotus)
kōṭi padhumam	$—10^{42}$	—1 Nadu (a populated country)
kōṭi nādu	$—10^{49}$	—Samudram (ocean)
kōṭi Samudram	$—10^{56}$	—1 Vellam (waters of deluge)[*10]

6.4. It is not as if our ancients had these names for such large numbers as these which defy our imagination, out of mere fantasy. Ancient Tamils seem to have had use for such semi-infinitely large numbers as the Vellam, one followed by 56 noughts. Some Āgamas and Purānas give the extent of the various universes which can be expressed only in such large numbers

6.5. With the advancement of modern sciences it is now realised that numbers as great as 10^{80} come into the cosmic picture. The electrical interaction between the electron and proton in the Hydrogen atom is 10^{40} times as great as gravitational interaction., (i.e., ten thousand million, million, million, million, A million times or a hundred thousand *padhumam* times the gravitational force. The distance out of the farthest limits of our universe is found to be greater than the diameter of the extremely tiny atomic nucleus by this same factor, 10^{40}. Also the age of our universe is approximately 10^{40} times as great as the time required for light to pass through the nucleus of an atom. The total number of atoms in the visible region of the universe has been estimated as the square of 10^{40} or 10^{80}. by scientists. This figure 10^{80} is much less than Kumutam Vellams or 10^{84}. Engish & other western languages do not have name for such large numbers.

6.6. It is also worth noting here that the modern International System of units of length, mass, and time do not have names for multiples of ten that go beyond the 'tera' indicating the factor 10^{12}, or a million million.

7 Expressed in Tamil terminology, the life-time in solar years of the 5 Deties entrusted with the creation, sustenance, administration and dissolution of the five different types of cosmic universes would be as in Table-5.

TABLE:5

Universe (kalā cakra)	Life time-Divine years	Life time-Solar years	Life time-solar years in Tamil terminology.
1. Nivirti	8.64×10^{11}	3.11×10^{14}	*3.11. Sangams*
2. Pratiṣṭa	1.04×10^{15}	3.74×10^{17}	*3740 sangams*
3. Vidyā	1.24×10^{18}	4.46×10^{20}	*4460 thousand Sangams*
4. Sānti	4.48×10^{22}	1.61×10^{25}	*1.61 Patināyiram Vindham*
5. Sānt-atīta	5.57×10^{33}	2.01×10^{36}	*20.1Padumam*

8. THIRUMULAR'S EXPOSITION OF THE COSMIC AGES:

The great Siva yogi, Saint Thirumular, who has rendered the essence of Saiva Agamas in Tamil, in his canonical work 'Thirumantiram' of 3000 verses (said to have been composed between the years 3100 BC and 100BC at the rate of one verse a year) gives the ages of the cosmic universes and their Deities as expounded in the Agamas. He indicates, in 3 verses, the immense period of existence of the five cosmic universes, in the third tantra or chapter, which is stated to be the substance of the Viragama. The verses are given here in Tamil script and Tamil transliteration, along with a free rendering in English, together with brief notes.

அழிகின்ற ஆண்டவை ஐயைஞ்சம் ஒன்று[*12]
மொழிகின்ற முப்பத்து மூன்றென்பதாகும்
கழிகின்ற நால்அறு[*13] பத்திரண்டென்பது
எழுகின்ற ஈரைம்பத் தெண்ணைற்றிருந்தே[*14]

alıkınṟa āṇṭavai āıañcum onṟu[*15]
moḻikınṟa muppattu mūnṟenpātakum
kaḻıkınṟa nālaṟu[*16] pattıranṭenpatu
eḻukinra īraimpat tennaarrunte[*17]

The years transient are five, five and one;
The years mentioned are three and thrity;
The years that pass are four, six-tens, and two;
They rise (and fall) in cycles infinite,
Of years twice fifty less one.

Here Saint Thirumular gives the ages of the five cosmic universes and their Deities in a mystic manner, by giving the indices of the numbers representing the Ages. We have seen that the age of the grossly gross cosmic universe, *nivirti kalā cakra*, as well as its Deity, *Brahma* is 8.64×10^{11} divine years, the index number of this Age being 11. Thirumular mentions this, in the first line of the verse, as five five and one. At the end of this Age, the duration of which (in divine years) is indicated by a number consisting of a digit followed by 11 noughts all the worlds comprising the ,cosmic universe of ***Brahma***, (of which our Earth is one) get dissolved into the subtle matter out of which this universe was formed. This duration expressed in Tamil terminology would be eightysix thousand four hundred koti divine years or 3.11 ***cankam*** solar years (see table 5)

8.2. The Saint then indicates the durations of the next two cosmic universes the ***pratisttā kalā*** and ***vidyākalā cakras*** by giving the sum of the indices of these 2 ages in divine years. As we have seen earlier (table 3&5) the age of the ***pratista kalā cakra*** and its Deity ***Vishnu*** is 1.04×10^{18} divine years, while that of the ***vidyā kalā cakra*** and its Deiy ***Rudra*** is 1.24×10^{18} divine years. The sum of the indicies of the numbers representing the 2 Ages is 33, which Thirumular gives in the second line of the verse. This addition indicates that these two universes get dissolved simultaneously. At the end of Rudras period of 1.24×10^{18} divine years (4.46×10^{20} solar years) the worlds of all the three ***kalā cakras, nivriti, pratista*** and ***vidya*** get dissolved simultaneously, those of the former two having been created and dissolved many times in the meanwhile. The Saint's mystical expression by clubbing the ***nivirti*** and ***pratistā kalās*** as also ***praistā*** and ***vidyā kalas*** is an indication of the simultaneous dissolution of these cosmic universes at one particular moment of time.

8.3. In the third line of the verse, the yogic Saint gives the period of Maheswara's sovereigntyy over the *Sānti kalā* cakra, the subtle cosmic universe at the end of which all the four cosmic universes ***nivirti*** to ***santi*** get dissolved in a great Deluge. If we add the indices of the numbers representing the ages of the four cosmic universes, we get a total of 66 (see tables 3&5) which the Saint gives as four, six-tens, and two. The period of Maheswara's supremacy over the Santi-kala cakra, as we have seen, is 4.48×10^{22} divine years (1.61×10^{25}) solar years or 16,000 ***vintam*** solar years. This colossal period is a nimitam of ***Sadāsiva*** the supreme soverign of all the 5 cosmic universes.

8.4. It would be seen from Table 5 that the sum of the indices of Vidya and Santi-atīta kalā cakras is 40, which agrees with the mysterious factor 10^{40} mentioned in para 6.5 above. This factor as we have seen, is a ratio, in the field if Space, between the tiny dimension of the atomic nucleus, which we are able to discern by modern Science, and the unimaginably vast dimension of the universe which we are now able to comprehend with our advances in Science and Technology. Has the sum of the indices of Vidya and Santi-kala cakras,which deals with Time, anything to do with this ratio in special dimensions? Or is this only accidental? Are Space and Time closely inter-related? Only a scientific probe into ancient Sastras or other records and further advancement of Science would be able to answer this question.

8.5. Saint Thirumular then passes on to the mighty and complete Deluge of *Sadāsiva*, when all the five cosmic universes are dissolved by him after a period of 5.57×10^{33} divine years, commencing from the beginning of the re-creation (punar-urbhavam) of the whole Cosmos consisting of all the five universes. It would be seen that the sum of the indices of the numbers representing the five Ages is 99, which the Saint mentions in the last line of the verse as two fifties less one. Thirumular thus gives three totals of the indices of the Ages of the five cosmic universes, leaving the individual indices to be determined by simple arithmetic. This is a mystic way of expressing and recording thoughts that are not to be revealed to the un-initiated. The semi-infinite duration of 5.57×10^{33} divine years or 2.01×10^{36} solar years (expressed as 20.1. *padumam* solar years in Tamil terminology) gives us an idea of the periodicity of the infinite cycles of complete dissolution of all the cosmic universes (Sarva Samhara) of the Supreme Lord, Siva through his Agent Sadāsiva.

8.6. Thirumular's exposition of the cosmic Ages, though clothed in mystic language, is par excellance. He gives the period of the five kinds of cosmic Deluges in a beautiful manner, by indicating the sums of the indices of the numbers representing the Ages of the various universes that get dissolved at each Deluge. The sums given are 33, 66 and 99, being multiples of 11 which is the index of the Age of the shortest-living cosmic universe. These sums are also in the ratio 1:2:3, besides being multiples of 33 which is the index of the age of the longest living universe. This ingenious method of expression has been adopted by the Saint so that the periods could easily be remembered.

9. SAINT THIRUNAUKKARASAR'S INDICATION:

9.1 It would be seen from Table 3 that the life-times of the five cosmic Deities go on increasing in definite multiples as we proceed from ***Brahma*** right upto ***Sadasiva***. Very many ***Brahmas*** come into existence during the reign of Vishnu, exercise powers over the worlds of the ***Nivirti kala chakra*** for their specified life-time and go. Similarly many Visnus rule their world of the ***pratistā kalā cakra*** in succession during the life-time of a Rudra; several Rudras reign over the ***vidyā kalā cakras*** during ***Maheswara's*** period and several ***Maheswaras*** have their sovereignty over the ***santikalā cakrā*** during the period of Sadasiva.

9.2. Thirunavukkarasar, one of the four Saint-*Acharyas* of Saivism, indicates this in one of the stanzas in the group of 10 verses (padigam) entitled *"Adipurana Thirukuntokai"*.

நூறு கோடி பிரமர்கள் நுங்கினார்
ஆறு கோடி நாராயணர் அங்ஙனே
ஏறுகங்கை மணல் எண்ணில் இந்திரர்
ஈறிலாத ஈசன் ஒருவனே

nūṟu kōṭi piramarkal nunkinār
āṟu koṭi nārāyanar aṅkanē
ēṟu kaṅkai maṇal eṇṇil initrar
iṟilāta īcan oruvanē

In Maheswara's reign, mighty & aglore,
Are swallowed Brahmas, many hundred crores;
So too Narayanas, a few hundred crores;
Indirars. to the count of sands of Ganga's shores.
(Ganga - is the Sacred River Ganges)

10 We have seen how Thirumular gives the cosmic Ages of the five different types of universes in his usual mystic manner not easily understood by the lay reader. The meaning of Thirumular's 3 verses relating to cosmic Ages, (out of which only one has been cited above) is made known to us by ***Thuraimangalam Sivaprakāsa Swāmigal*** (A.D. 1603 - 1653) through his valuable work ***'Sivaprakāsa vikāsam'*** which seems to be based on one of the 28 Saiva ***Āgamas*** stated to have been propounded by Lord Siva Himself at the beginning of Creation and made known to us by a long succession of Saints and Sages. A footnote in the 1960 edition of Thirumular's ***'Thirumantiram'*** by the ***Thiruppanandāl*** mutt gives the third Tantra (which contains the 3 verses in the section on 'kala cakra') as the substance of *virāgama*, one of the 28 Agamas. A Tamil translation of viragama, in verses, by one ***Thirumalisai Sāntha lingaswamigal*** is available in the Thanjavur Saraswathi Mahal Library. It is likely that the author of ***Sivaprakāsa vikāsam*** obtained his information on cosmic Ages from 'Viragama'. Publication of this Tamil work would be of immense help to the scholars of saivite and other systems of philosophy.

11. THE DIVINE WINK:

11.1. Saint Sivaprakasar indicates that the 'tudi' of Lord Siva is the period of supremacy of Sadasiva in ***Santi-atīta kala cakra***, the duration of which was calculated and given earlier as 2.01×10^{36} solar years. This tudi is the throb of the 'Eye' of Lord Siva, a quarter of His 'imaipolutu' or wink. We have seen that the human 'tudi' is 13,824,000 the part of a day (table) and from this we arrive, by simple arithmetic, the ratio of the duration of time of Lord Siva's 'wink' to that of the human being as 10.15×10^{45} or roughly ten billion trillion trillion trillion years (a trillion is a million million or 10^{12}). In terms of Tamil terminology, the ratio is 10,150 nadus. This gives an idea of the unimaginably long duration of the symbolic 'wink' of Lord Siva, which is the time interval between two ***Sarva-samkāras*** (i.e) between two consecutive total dissolutions of the entire Cosmos.

11.2. The Supreme one is beyond Time. He creates Time, Time is one of the ***'tatwas'*** (principles) created by Him along with the universes. Being of infinite existence the Supreme Lord is known as ***kāla kāla'*** the Very Destroyer of Time

The legend of Siva, killing *'Yama'* the God of Death, for the sake of the Saivite Devotee Markandeya, is nothing but an indication of the fact that Siva's ardent devotees attain the ultimate boundless state of infinite knowledge and infinite bliss, without any limitations of time and space.

11.3. The word 'tudi' in Tamil also means the Drum, called ***Udukkai,*** which the Lord of Dance-Divine, Nataraja, holds in His upper right-hand. Tudi could also be therefore taken to mean a single 'throb' or beat of this Udukkai; which is a symbol of the Lords' power of creation of all the universes after a Sarva-Samhara or complete dissolution of the Cosmos. By a single beat of the Drum he creates the primordial sound (nādam) out of which is evolved all the worlds of the Cosmos. The beat dies down, the universes are dissolved; repetitive beats of the Divine Drum evolve and dissolve the Cosmos in rythmic succession.

The interval between two successive beats of the Drum represents the colossal period of time between two Saiva-samharas which is equivalent of the 'wink' of His 'EYE'.

11.4 The symbolic divine 'wink' of the Supreme One is thus a very lofty conception, comprehending within itself the evolution, sustenance and dissolution of the entire Cosmos, under the supervision of His Consort, Sakthi, His Almighty Power.

*1. *'Sivaprahāsa Vikāsam'* by ***Sivaprakāsa Swāmigal*** of Turaimangalam, published by the Tanjore Saraswathi Mahāl library, verses 281, and 282.
'Lingapurana' slokas 7-12 give the same durations for ***kāttai, kalai,*** and ***muurtam,*** but differ by saying that a daytime and a night each consititute 15 muurtams. Surya Siddhanta gives these units differently. ***Sivaprakāsa Vikāsam*** is taken as the basis for this article, as the work seems to be an exposition in Tamil of a Saiva Agama.

*2 ***Tiruvācakam, Sivapurānam*** -line 2

*3. Translation - the author's

*4. ***Sivaprakāsa Vikāsam - verse 283.***

*5. ***Sivaprakāsa Vikāsam,*** verse 283, 284, Siddhanta Saravali, Gnāna padham, Sutra 24.
Also ***Linga Purānam,*** Chapter 8, slokas 13, 14

*6. ***Lingapurānam.*** Ch 8. sloka.22.

*7. ***Sivaprakāsa Vikāsam*** -verse 285

*8. ***Siddānta Saravali*** - Gnanapadam - sloka 24

*9. ***Sivaprakāsa Vikāsam*** verse 286 ***Linga purānam*** (ch 4. slokas 17-57) give these differently. The life of ***Brahma*** given in ***Sivaprākasa Vikāsam*** agrees with ***Siddhānta Saravali,*** which follows Kamikagama and its subsidiary Mrigendra Agama. The durations of the Ages given in this article are therefore as furnished in ***Sivaprakāsa Vikāsam.***

*10 Yal nul - Vipulananta adigal, Karantai Tamil Sangam, Thanjavur (1974)

*11 "Earth in Space" - Voice of America Series - Edited by Hugh Odishaw - Article on 'The cosmic Ray Universe' by Peter Meyer Reprint, Higginbothams 1969.

*12 The version 'mūnru' in all editions of Tirumantiram should evidently read as 'onru'.

*13. Similarly the version 'kālaru' has to be read as 'nalaru'

*14 Tirumantiram, verse 742 (1960 edition of Kasimutt of Thiruppanantāl) Third mantra, kāla cakram, verse-3

THE AGAMIC COSMOLOGY, SOCIOLOGY AND PSYCHOLOGY

K.Loganatha Mutharayan

One could see the intellectual history of the world very broadly as dominated *by two traditions: the Indic and the* Semitic. Through Judaism, Christianity, Islam and Communism the Semitic tradition has affected not alone the Middle East but also the West. It has shaped directly or indirectly the intellectual temper of the West and hence its philosophy, science and politics. The Indic tradition is represented by Vedism, Buddhism, Jainism and the bakti-dominated traditions of Saivism, Saktism and Vaishnavism. *This tradition is deeply* rooted in the Indian soil and has spread across the seas towards South East Asia and the Far East. It has bequeathed a *characteristic* attitude towards life, towards meaning and change that has remained rather stable despite different kinds of political upheavels.

One could characterise the Semitic societies as tending towards *collectivisation,* the press towards the loss of individuality in a collective identity with the concept of growth and development as the growth and development of the collective entity and not the individual. In a similar vein we can view the Indic type of Societies as pressing towards *individuation,* the breaking of the tribal into individual with the concept of growth and development as *personal* or individual.

These two distinct psychic tendencies obviously would have generated different value systems, philosophies, epistemologies and also, it would appear, different psychological sciences. In a remarkably penetrative and perceptive study of the irrational foundations of human nature Otto Rank observes: "Psychology.....is not an objective instrument, like a telescope or microscope, which can be applied for purposes of observation to the reactions of individuals or groups of people; it is not a science beyond or above the civilization it presumes to explain. On the contrary, these psychological theories themselves have to be explained as a part of the whole social system and understood as an expression of a certain type representing

one particular layer of it" (Beyond Psychology 1941, page 27)

Western psychologies, he notes, are 'inspirational' by which he means a psychology that aims at influencing people, changing them, modifying them towards a preconceived ideal and so forth. Since men are not alike and actually unequal, the psychologies serve to explain away the differences and thus make them appear equal and force them to become equal or alike. As opposed to this control orientated psychologies, he notes, 'there operates another realistic psychology as a spontaneous expression of the people; not the psychology we create by which to change, but the one which creates change - in others as well as in ourselves - spontaneously' (Ibid page 31).

The psychology that we have termed Agamic, is a self-transformational psychology, a psychological system designed to bring about a spontaneous growth of an individual from a lowly person that he is into a divine, spiritual being. This it purports to achieve through a technology that is individualistic and which facilitates *Saktinipatam*, the flooding of the innermost recesses of the psyches with *Arul*, a natural force under the control of a Supreme Power and which spiritualises the individual through eliminating the psychic constraints that condition his existence.

Could it be then this agamic psychology is the realistic psychology or at least the most eloquent, refined and elaborate that we have among the psychologies with this realistic bend?

It appears to be so (at least to me) and the burden of this brief essay is to indicate in what sense it is.

The psychic tendencies that are collectivising and individuating that find expressions in the Semitic and Indic type of cultures, respectively, must have originated from a common core of tendencies through some processes of selection and transmission. It is unlikely that such powerful psychic tendencies would have been eliminated completely in favour of one at the expense of the other. But what is likely to have happened is that one would have been valued highly and promoted while the other devalued and discouraged. The collectivising societies would have barriers set up to prevent individuation tendencies, while the individuating societies likewise would have value systems, traditions and norms for discouraging collectivising tendencies. These promotional and suppressive tendencies would be the value systems of the cultures and clearly in view of the contrasting, in fact, contradictory tendencies, the value systems too will be contradictory. One clear illustration of this basic difference is with respect to social differences and inequality. While Indic societies are founded on the acceptance of this, the Semitics are not. They aver that all men are equal and if found to be different then the differences must be accidental, caused by some extraneous factors on the removal of which the differences will also be eliminated.

The historical roots of these differentiations are not very clear. The existence of yoga cult and Siva worship in the Indus civilization even in the third millenium B.C clearly shows that the Indic society was already in existence with its distinctive characteristics even as early as that. I have shown elsewhere (K. Loganatha Mutharayan, 1983 a) that

the Pre-Aryan India was essentially Dravidian and that Dravidian cultures were in existence not alone in the Indus but also in Elam and Sumeria. I have also shown that the historical South Indian civilization was composite, founded by two streams of Dravidians - the descendents of Harappans who came to be known as Velirs and the descendents of Sumerians who gave the Tamil identity to the extreme South and founded the Sangkam tradition in the literary culture.

Sumerian literature, which has many striking similarities with the classical sangkam tradition, clearly reveals a society already very Indic or more specifically Dravidian. The Kes Temple Hymns reveal the centrality of the Temple in the religious life of the people and the hymns, lamentations and petitionary prayers clearly are personal. For example in the deeply religious and philosophical 'Exaltations to Inanna of the high priestess Enhuduanna, we see the Supreme Power in its destructive aspect that in the later day Tamil literature came to be known as *Korravai,* addressed individually with the plea for its interference in the socio-political process that has landed Enhuduanna in the prison or exile. She recites her me's (Ta mey: truth, reality, tattuva) ardently and as a result of it, Inanna interferes and restores to her the former glory. The general temper of the religious poetry in *Paripatal* as well as the later day bakti hymns are intensely personal an aspect already well formed in Enhuduanna's hymn. The belief that there are Intelligent Powers behind the socio-political and natural processes of which the person is an element, and that there are *means* such as prayers, worship, recitation of names, the me's and so forth for soliciting the help of Intelligent Powers for the achievement of personal ends clearly forshadows the essentials of individuating society and simultaneously the rudiments of agamic psychology.

In order to see the real sources of the Indic and Semitic type of psychic specializations, and the reason for their existence, we have to make recourse to anthropological and sociological studies of *primitive societies* and similar studies focusing on some archaic customs and traditions among the more advanced societies. In this connection, the brilliant insights of Otto Rank on the origins of the irrational in man and its historical ramifications provide a framework that is immensely satisfactory. The perpetual struggle of Indian man for attaining mukti - a liberation from the endless cycle of births and deaths, and that of the Semitic for social justice, equality and likeness against a hierarchical difference among individuals, can be seen as two different expressions of a single tendency, as observed by Otto Rank, that of *eternalising the temporal and ephemeral* earthly existence by living on a supernatural plan (ibid page 60). Both are aware of the individual differences in terms of social privileges, abilities and power, personalities and development. The Indian *accepts* this as a fact of empirical reality and tries to rest his quest for eternal existence by seeking out the *causes* of these differences and the *means* for removing these differences so that *ultimately* all individuals could attain the state of eternal existence. The Semitic mind, on the other hand, denies reality to these differences and seeks to explain them in terms of aberrations, evil influence and so forth upon what are intrinsically alike and equal primitive selves. With this assumption begin

attempts to eradicate the 'evil' influences either through war, battle or revolutions and keep at bay any attempt to depart from the norm through proselytization, propoganda and other coercive means. What we have in the Semitic culture then is a universalization of tribalism with ethnic and geographical limitations removed. It eternalises through expansive homogenization, attesting change and preventing any departure from the accepted norms that account for the uniformity.

Western culture is deeply Semitic in its basic tendencies, a state of affairs that came to be as a result of Christianity and the persistent influence of the Jewish mind throughout its intellectual history. Though the present culture that is vastly influential throughout the world is a product of secularization processes of the recent past, it retains the Semitic in its mental make-up in disguished forms. In political philosophy it appears as the basic principle of democracy - the equality of individuals and the 'sanctity' of individual rights. The concept of franchise *assumes* equal discretionary powers among all men but in actual political conduct eschews it through noting and acting on the basis that different men are swayed by different things in the exercise of their franchise.

While science bagan in the West in opposition to the dogmatic claims of the Christian theologians, it seeks to define truth in terms of inter-subjective confirmation, again a collectivity of individuals who are supposed to be equal in so far as the scientific abilities go. The consensus among equals is equated with objectivity and in this way a 'conversion rite' is performed for acceptance into the fold. The Messiah is displaced and a community of scientists instituted instead. The valid statement becomes, as noted by Popper (1969), something that is *refutable*, refutability being now raised to the level of purificatory rites that win recognition by the scientific community. As I have discussed the matter in greater detail (K. Loganatha Mutharayan, 1983 b), the idea that an exceptional individual could have valid knowledge of a kind the *verification of which requires* deep seated personal developments of the individual who is seeking to verify the claims and which could be on an individual basis, is something foreign to this scientific temper.

While scientific activity defined as such maybe the *way* for learning the non-reactive physical nature, an aspect that was not clearly noted and established in the Indic cultures, the extension of the same methodology to the psychological sciences is certainly misplaced. For real psychology is transformational, developmental with values invloved. It is a discipline that is concerned with ways and means of expanding human consciousness, increasing human knowledge and raising the spiritual dimensions of man i.e. value transforming. What is lost in extending the methodological principles of the physical sciences to the psychological, is the growth dimension, the developmental perspective so inherent to psychology. The methodology adopted per force reduces the psyche to a non entity or at most to something inconsequential so that the person can be studied almost as if he is an automaton. The control and curing mentality prevails and these tendencies are remnants of proselytizing obsessions and the presumption that the insights of a Messiah have the

power to redeem the whole world. The non-rational, the spontaneously unfolding elements in the psychic constitutions are termed unconscious, either personal as in the psychoanalytic tradition of Freud, or collective or racial as in the analytical psychology of Jung, and given the role of explaining the non-mechanical spontaneity of changes and development in the human personality.

While the position of the Collective Unconscious is problematic and rather ambiguous, the personal Unconscious of Freud is rather negative. Its contents are the repressed desires and so forth which, to the extent they escape the awareness of the individual, serve as the root causes of psychological ailments As I have already pointed out earlier, in Agamic psychology, beyond the different types of karma which are the sources of both the good and evil, there is *Para-aparan,* the Transcendental Collective Consciousness (TCC), which is seen as the source of everything good and positive, an Intelligent-Conscious-Power without any constraints or blemishes, forever acting in the form of 'play' for bringing. about the personal development of each psyche. (K.Loganatha Mutharayan, (1983)). The TCC is the source of *Arul* which corresponds to the Greek Agape and which is *instrumental for the upward progress*, the transformation of a person from a lowly being into a divine type. Agamic psychology, by centering on these notions becomes a psychology of personal development, upward movement and ascendance into the spritual. It becomes simultaneously a science which organises systematically what are noted as 'spontaneous' growth through a *systematic* study of actions, procedures, techniques and so forth and their effect on increasing the flow of Arul into the person. This focus on action and its evaluation in terms of Arul defines its logic and epistemology and consequently its sociology and philosophy. The contents of 'Tattuva Prakāsam', a Massive treatise of Tattuva-prakasar, a disciple of Cirrampala Nātikal (14th cent) and the most probable author of 'Tukalaru Pōta Kattalai', abundantly make it clear, as do the texts of Vagisar, Meykandar, Arunandi and a host of others, the utilisation of an entirely different approach to epistemology and psychology. The treatise as a whole classifies behaviour or, more appropriately, the actions of men, what people do, and for this purpose a taxonomy multiplicatively derived from four basic notions of cariyai, kriyai, yōkam and jnānam are used. What is interesting here is the actions singled out for the specific study are a particular type, viz., those that are conductive for the ascendance of the individual into the spiritual dimensions. The cariyai are the lowest with jnanam the highest in terms of the onward progress of the individual and the actions that are appropriate for each stage of development The taxonomy is then *inherently hierarchical* and correlates with the stages of ascendance of the individuals. Interestingly enough, philosophical thinking is included in the category of jnatil-jnanam i.e. a form of intellectual activity at a high level of development which, neverthless, one has to *transcend* to attain mukti, the ultimate in the developmental progress.

The logical principles as discussed in the above text as well as in 'PasuPathi Pasap Panuval' of Maraijñana Sambantar, and earlier in Sivajñana Sidhi of Arunandi, classify knowledge into perceptual, inferential and the agamic. Under the per-

ceptual are included not alone the sensory (vāyir kātci), the cognitive (mānatakkātci), the self-perceptual (tanvetanaikātci) but also the trans-personal or yogic which is a higher kind of seeing contingent upon a high level of personal development. The inferential are the rational considerations that lead us to consider the existence of the unknown, the imperceptible at a particular point of time. The agamic is what is revealed through exceptional individuals of what is beyond the normal ken of man, it is the aspect of awareness that permeates scriptural texts, establishing their identity and distinctness.

With respect to the concept of pramaṇa, the criteria for right knowledge, Saiva Siddhanta has something important to offer. There is nothing in the processes of knowing that would tell us whether the knowledge obtained thus is right or not - the means of knowledge do not simultaneously reveal the criteria of right knowledge The perceptual is a correct perception of the perceived if it is not accompanied by uncertainty and is non-illusory But indubitability and non-illusory are not aspects revealed through the perceptual processes themselves. They are subjective elements in the perceptual processess and therefore non-absolute. Similarly in the rational operations or reasoning we are able to differentiate the fallacious from the valid, but are unable to point out absolutely the grounds of validity or fallaciousness. We have to fall back upon the subjective again. This aspect is most clear in the agamic type of knowledge where validity of knowledge is wholly dependent upon the quality of the revealing subjective self. It is for this reason that the siddhanta philosophers claim that the ultimate 'measure' of knowledge is *citsakti*, a power within the subjective self of man himself.

Another aspect of Saiva Siddhanta epistemology, as first noted and clearly articulated by Meykandar, is also highly relevant here. Knowledge is absolute (sat) or relational or rational (asat). Every rational knowledge is non-absolute (aṟivināl aṟinta yāvum asattu-Siddhiyar)

The rational processes that underlie the creation of conceptual categories and cognising reality in terms of that, are ultimately expressions of the subjective needs of the individual i.e. instrumental When the needs change or are eliminated from the rationalising subject, so would the categories and hence the whole knowledge. In contrast to this is absolute knowledge which is trans-rational. It is beyond the categorical, trans-conceptual or alogical. It is what a subjective self knows or apprehends outside the processes of need-based or desire-prompted reasonings. Since it is not coloured by the idiosyncracies of the subjective self, it is unchangeable, eternal or absolute.

This classification of knowledge of a subjective self into rational and trans-rational also enables Meykandar to view the psyche as sat-asat-i.e a knowing being with a capacity to know the absolute and the relational, the eternal and the transitory, the immortal and the mortal - an aspect that is currently emerging in some psychological disciplines and quite well articulated by Otto Rank, Earnest Cassirer and many others.

The epistemological foundation of the duality inherent in the psychic tendencies along with the characteri-

sation that seeking and attaining the absolute knowledge and being completely dominated by it is the ultimate goal of existence sets the framework for the development of agamic psychology. The goal is then the attainment of eternal existence without any of the tendencies to descend into phenomenal existence. Since this is possible only by 'purifying' the psyche of the category generating needs of various kinds, it becomes simultaneously growth oriented, with growth being measured in terms of spontaneous non-occurrence of self-based desires i.e.degrees of altruism and universalism. This internal subjective growth terminates not in the elimination of the subjective self or the annihilation of the knowing subject but rather in unconditional altruism and universalism of the self through processes that eliminate the constraints within that generate self-interest and delimit the consciousness of the psyche. The attainment of eternal existence, immortality, is the accomplishment of a single psyche through its own efforts. It is that which enjoys it and not the community or tribe from which it attained this liberation. The community benefits and so does every community, for the liberated psyche is unconditionally universalistic in its concern and efforts Through a loving disposition towards all, it rejects none on whatever grounds, and accepts all whatever the difference.

This concept of mukti, the existence of psyche in eternality, is quite well explained by the unknown author of Jñānamirtha kaṭṭalai and contrasted and defended against other concepts of mukti in the Indic cultures. (K.Loganatha Mutharayan, 1983 b). Buddhism loses the psyche in Nirvana through reducing the psyche to a stream of consciousness. Advaita Vedanta loses it to Brahman, for the atman on attaining mukti, which is conceptualised as escaping from a pre-disposition to be misled by maya, it is no more and we have only the Brahman. The other kinds of muktis are seen as limited, not ultimate i.e. paramamukti, for they are seen to rest upon some self-needs or other elevated to the status of a supreme need or goal. What perspective or principle has led to this 'existential' concept of mukti?

It is not very difficult to seek, for it is so central to the whole of Saiva Siddhanta. And it is this: creatures do not behave or simply respond but *act* with the intention to accomplish something that they are in need of. This line of thinking in Saiva Siddhanta has been discussed in sufficient detail in the introduction to the English translation of Jñānāmirta Kaṭṭalai. A brief resume' is sufficient for the purposes here

Even the most casual observation of human (and animal) behaviour indicates they *act* for a variety of reasons. But this observation alone is not sufficient to infer existence of an agent who intends and acts, for, even non-intelligent things can act and bring about changes on themselves or something else. An act becomes *intentional* or that of an intelligent agent when the observational aspects of the act reveal the exercise of Intelligence and power in the execution of it. Such aspects as the initiation of acts and the manner in which it is contextually incongruent, the emergent quality of it in a sequence of events, the persistence or repetition of the act over a temporal stretch against prohibitive contextual conditions, the readability of a plan in the sequence of

actions and so forth are the kinds of things that lead us to believe in the existence of the psyches in creatures as the intelligent agents of the acts, including the cognitive.

The observation alone is not sufficient to establish the reality of innumerable individual psyches, a reality that has to be established to found and justify the individualstic dimensions of Agamic psychology. The attainment of mukti is not collective; it is an individual who attains and 'enjoys' it. Agamic psychology is a psychology of individuation, the detaching of an individual from all projective identifications and reestablishing contact with others through an unconditional universalism and altruism. Clearly such a psychology is impossible unless there are distinct individuals who retain their identity eternally. The psychology of individuation rests on the assumption of the indestructible individuality of the psyches and their eternity.

The presence of intelligence and power in the actions of different individuals and creatures could be explained, as it has been for example by Sivaprakasar (17th cent) in his Siddhanta Sikamani, as reflections in a physical substratum of a single universal Intelligence-Power or Brahman. The observable individual differences are attributed to the contributions of the physicalistic elements in which Brahman gets reflected. The individual selves then are purely reflections of single Brahman and hence not ultimately distinct entities with an eternal reality of their own. This theoretical explanation has been rejected in Siddhanta on a number of grounds.

First and foremost is the difficulty it points out in accounting for the moral dimensions of human thought and action. Where does this divisive and profoundly disturbing moral sense of an individual come from? It could not be emanating from Brahman for Brahman as the *pure* Intelligence-Power will not hold within itself this divisive and non-eternal psychic capacity within itself. On attaining liberation the moral divisiveness disappears from the psychic constitution - the psyches function subsequently on an unconditional universalism and altruism and hence non-evaluatively. If it is an aspect of existence in ternity then clearly it is this amoral aspect that is true of Brahman. The moral sense is an element *in the psychic functioning of an unliberated* psyche and hence on at least this ground alone the psyche has to be distinguished materially and categorically from Brahman.

The attribution of moral evaluation to Brahman will make it also impossible for a psyche to attain a state of amorality, a trancendence above the restrictive and divisive moralistic functioning This then would also mean the denial of mukti in the sense of attaining eternal existence without any trace of egocentrism.

Another possibility to avoid this conclusion is to attribute moralism to the influences of the gunas of the physical substratum. This explanation is inherently unsatisfactory, for, the link of moral values with actions of intentionality which is psychical and this being an important component in moral evaluations certainly becomes problematic in this physicalistic explanation. The moral sense is psychical, it is an aspect of the psychic constitution. While psychical growth or development is an ascendence towards an unconditional universalism, it is simultaneously moral development as

well leading to moral transcendence in the terminal state.

The need to acknowledge the existence of what B.F.Skinner caricatured mockingly as the 'miniscule of man' is emerging strongly in a number of recent developments in psychology and sociology. George Herbert Mead (1910) argues for 'the presupposition of selves as already in existence before the peculiar phase of consciousness can arise which psychology studies' (ibid page 18) While consciousness is always consciousness of something, it is equally also something that belongs to a self. Psychology has to presuppose selves as the precondition of consciousness in individuals just as it has to presuppose nervous systems and vascular changes (ibid page 19).

Interestingly enough, Mead also argues for a plurality of selves from his analysis of the origin of meanings in gestural acts Gestures are truncated acts, inhibited movements and serve as stimulations for the conduct of other individuals. Meaning does not appear as long as an individual provides an appropriate response to the gesture. It emerges however when an image of response arises in reflective consciousness, in imaging the consquences of the act." To cry out in fear is an immediate instinctive act, but to scream with an image of another individual turning an attentive ear, taking on a sympathetic expression and an attitude of coming to help, is at least a favourable condition for the development of a consciousness of meaning" (ibid page 22) Meaning is then consciousness of attitude, and if it is so, then consciousness of meaning arises only when some gesture that is part of an inhibited act itself calls up the image of the gesture of another individual. The consciousness of another self is then a presupposition of the meaning of every gestural act The admissibility of the concept of purposive, meaningful act as valid in human behaviour means the presupposition of the existence of plurality of selves

From the perspective of the centrality of meanings and actions in the des cription of human behaviour Gauld & Shotter (1977) also argue for the impossibility of designing a machine, perhaps a complex kind of computer, that would simulate human behaviour and thus provide a novel kind mechanical model for explaining it Human behaviour is concept or rule-governed. An entity must posses concepts or rules for acting and machines, no matter how complex and subtle, could never be that sort of thing in principle For "an agent invests his actions with 'meaning' in the relevant sense only when he carries them out as actions of such a kind of description, when he conceives them as having a placewithin some project or scheme of things already, though perhaps dimly, envisaged by him" (ibid page 22). Conceptual capacities, so characteristic of the 'creative' or emergent character of human behaviour is again a capacity that cannot be translated into mechanical terms No machine can be programmed into possessing conceptual capacities. "They can be manifested behaviourally in ways which diversify and multiply without limit, and which elude complete codification into a machine table" (ibid page 38)

To have an intention is to possess a criteria of fulfilment and from this understanding of intention, actions can be seen as what are undertaken to effect

changes satisfying the criteria. This is the 'meaning' of actions, the purpose, goal or what the agent hopes to achieve by initiating that action. Such an agent, clearly, has to be a self and since intentions, purposes, hopes, fears and so forth are individual, clearly we have to presuppose a multiplicity of distinct selves in viewing behaviour along these lines.

The concept of self-initiated actions, effected for bringing about changes to fulfill some criteria one has in mind, has emerged in the guise of 'voluntary behaviour' within the psychological studies of behaviour under the 'control and choice' paradigm. Man, it would appear, has reemerged as a 'rational animal' (with a soul?) with a capacity to exercise intelligent control upon his environment that is constrained or delimited but not determined by external factors. After a penetrating analysis of the concept of operant behaviour, Hugh M.Lacey (1979, page 12) concludes that the identification of goal-directed behaviours with behaviours fully explicable in terms of the principles of operant conditioning is untenable and that it is more appropriate to equate it with voluntary behaviour. The first member in an operant behaviour could then be a voluntary behaviour and in addition to that there could be *unique* voluntary behaviours.

A remarkable consequence of this analysis is the importance of the subjective self in the explanation of what constitute rewards or punishments. Instead of being definitional, they can be explained in terms of the intentions, goals, hopes and so forth of the agents. A consequence would constitute a reward if *desired* by him, a punishment if disliked or avoided by him. They are things that enter into the rational considerations of the agents and influence or modify their behaviour. Since such goals, intentions, hopes and desires are individual again we have to conclude that there are individual selfs each pursuing his independent goals constrained by a number of factors.

The individuality of selves, even if granted, does not resolve the problem of the need to presuppose a unique entity, Brahman or a supreme Consciousness - Intelligence - Power as the agent, the origin of intelligent causation of the cosmic processes in which the developmental changes of individuals or their aberrations constitute only an item. A number of arguments have been adduced within Saiva Siddhanta tradition to substantiate it. It must be noticed that for maintaining the stance of psychological development as essentially a moral ascendance that brings about individuation and in that process a hierarchical difference among individuals, the presupposition of an absolutely amoral, pure, totally autonomous supreme Consciousness - Intelligence - Power is just as important as the infinity of independent, indestructible selves. At the absence of this, development would have to be explained in terms of ecological and sociological terms with a consequent loss of any valid means of establishing a hierarchical difference except perhaps in terms of power and material wealth.

One line of argument is similar to the kinds of considerations that were put forward for concluding the reality of an individual intelligence power, an intelligent agent when we characterise behaviour as the execution of an act. The teleological framework can be brought to

bear upon the cosmological processes as a whole. When we can correctly view the cosmic processes, including the births, existences, deaths and the evolutionary development or modifications creatures manifest, in terms of products or consequences of *actions*, then we can use the same sorts of arguments for the reality of ***Para-aparan***. If the kind of conceptual framework that avoids the reduction of the human into a machine, is equally valid for the cosmic process as a whole, then clearly *Para-aparan* would be just as real as the individual psyches. The problem then reduces to the ***empirical*** question of what kind of process is the evolutionary progress of the creatures. To the extent we can accept emergent evolutionism of the Bergsonian type, to that extent we should also grant the reality of ***Para-aparan***. however hidden it may be for ordinary perception

Some psychological considerations of such cosmic and universal processes, however, lead us to a greater subjective certainty in the reality of *Para-aparan*. We have already seen that a psyche is sat-and-asat i e it has deep seated psychic tendencies that lead it to mortality and immortality, descending into a cycle of births and deaths and escaping into a condition of eternal existence without any proneness to being born again The press towards satisfying the need for existing in eternity constituted what Maslow has termed metaneeds and underly the religious pattern of social existence and the metaphysial mode of philosophical thinking In Saiva Siddhanta the moral sense of man and along with it the concept of psychical growth and development is grounded in this duality. The actions that are conducive towards attaining this liberation are the morally good, those that promote enslavery, continued chaining or regression into something worse is the morally evil. Moral sense is directive, it is within the individual to direct and promote his ascendance into the eternal

It is clear then morality has its roots in the individual psyches for only such limited selves will need a 'guide' towards their own liberation The *Paraaparan* provides the highest and the most positive polarity for the psyches. An intuitive knowledge Para-aparan, in the shape of knowledge of eternal existence, provides that consciousness, that specific knowledge that forms the ground of moral evaluations. As Arunandi has already indicated, in his 'Irupa Irupatu' (K.Loganatha Mutharayan, 1982) no perceptual *criteria for the morally good* or evil can be given. Any attempt to do so only serves to mislead or distort our intuition about moral values. The puzzles are removed only when we realize that the moral sense is trans-personal, and have their roots in the metaphysical needs of man, in the fact that there is such a thing as existence in eternity and it is possible to attain through actions of various sorts

The reality of moral sense in man and its metaphysical and trans-personal character *indicate that man is **aware** in* some sense, in some form of Para-aparan - the pure, eternal, Conciousness - Intelligence - Power that is within all. This perceptual awarness forms the ground of man's religious behaviour, metaphysical speculations, political reforms, great artistic achievements - in short, anything that is of permanent value, the extraordinary *In agamic psychology these are*

comprehended within the taxonomical classifications of cariyai, kriyai, yōgam and jñanam.

The discussions we have conducted so far allow us to see why the Siddhanta philosophers have throughout their history insisted upon the reality of innumerable and distant selves and an absolutely different qualitatively distinct *Para-aparan*, the foundation of what is good, great and noble. The relationship between these two is always of the I-Thou type, even in the limiting case of the attainment of liberation. However, the reality of these categories of objects are, in themselves, not sufficient to establish a rationale for agamic psychology--the psychology of individuation. If psychological growth is seen as the attainment of individual autonomy, an inner freedom, if efforts of the discipline are directed at facilitating this, clearly we have to know the nature of psychic bondage, enslavery, what pulls the selves towards earthly existence and so forth It is in conjunction with such investigations that the Siddhanta philosophers have proposed a third category of objects - *Malam* or Deep Limiting Factors (DLF) This theory constitutes the theory of motivations in agamic psychology.

We must begin again with what Meykandar has noted in his characterisation of the selves as sat-asat. From the epistemological angle, the selves are seen as capable of knowledge of the absolutes, the eternities and their converse, relational and the temporal. From the psychological angle this predisposition is seen as an infection or pollution of the psyches with what is termed iruvinai i.e. the nalvinai and tivinai 'Siddhanta Marabu' one of the prose compositions of the early eighteenth century, defines 'vinai' as a very deep and basic *need* or desire. It is a psychological predisposition for insatiable desires of all sorts, a psychic hollowness that urges on the psyches to fill it with this and that. It is *nalvinai* if directed at eternities, immortality, *tīvinai* when directed at anything that is not conducive to attaining the ultimate liberation. Psychological distresses and miseries, moral guilt and so forth are ultimately then rooted in this tivinai, understood thus

However this is not the end of the matter For with the admission of the indestructibility of the psyches, that they have been there always, it is possible to consider a state of existence of the psyches *prior* to being infected with iruvinai Since consciousness of existence in eternity and temporality is not possible without some consciousness, however rudimentary, it follows that, the existence prior to this infection is existence in complete darkness, ignorance or unconsciousness. This unconsciousness is not the personal unconcious of Frued or even the Collective Unconscious of Jung It is a total absence of consciousness, a complete darkness which is taken as the original, primeval state of existence of the psyches Phenomenal existence and the acquisition of experience and knowledge is a means of removing this unconsciousness in the innermost being, at the deepest level Psychological existence is permeated through and through with unconciousness and all that creatures do is an attempt to remove this deeply disturbing Darkness.

Now the characteristics of this unconsciousness, its obstinacy, permea-

bility and tenacity have led the Siddhanta philosophers to attribute it to a non-intelligent obstruent called anu or ānavam It is just as permanent and indestructible as the selves themselves or even Para-aparan It is universal as well for no matter where the psyches are, there we see anu in operation It is non-intelligent for it causes *absence* of consciousness and not knowledge or awareness

For this reason anu becomes a *malam* (lit:darkness) and functionally a deep seated obstruent - a Deep Limiting Factor (DLF). Because of its primitivity and tenacity it is also termed a mulamalam - the primordial DLF.

A psyche becomes conscious of its own unconsciousness through a process of negative derivation on the onset of even the smallest light of consciousness Since neither psyches themselves nor anu could initiate this consciousness with which begins phenomenal existence, we must attribute this to *Para-aparan*, the Consciousness-Intelligence-Power The power thus exercised is *Arul* The meaning of the term also communicates love and affection connatatively indicating that the reason for Para-aparan to exercise this power is pure love or selfless affection.

This knowledge then provides the goals for the psycho-technology of agamic psychology - to investigate what kinds actions, procedures or techniques and so forth that would bring about a great exercise of Arul on the part of Para-aparan so that one succeeds in eliminating the Unconsciousness that surrounds and engulfs whatever consciousness there is Such a science or effort becomes simultaneously a moral effort, a technology for facilitating moral development For we have seen that with the onset of consciousness, the pull towards liberation and another away from it simultaneously come into operation. Since the actions towards liberation are termed nalvinai and it is identified with reaching and homogenising with Para-aparan, the actions that do not promote it i.e tīvinai could be identified with actions in the direction of *greater* unconsciousness The morally evil then leads to a *reduction* in whatever consciousness that has been established by the agent. Guilt and other psychological distresses that arise when something evil is done, then become symptomatic of the reduction in consciousness that has been occassioned by the action Such feelings become the *means* by which psyches become aware of the moral value of actions they effect

This accumulation of augmentations and reductions in consciousness through actions that are right or wrong, is termed ***Karma malam*** i e a DLF of Karma. The term is derived from the Tamil root 'kar' meaning 'to do' and indicates the *acquired* nature of this constraint through the intermediary of actions It is termed a *secondary* deep constraint for the same reason. The Siddhanta philosophers also note that this karma is transmitted phylogenetically i e the stuff of phylogenetic memory. It is a part of the constitution of the psyche that is retained by it at the point of death. For this same reason it is also seen as the 'seed' of the psycho-physical form a psyche assumes in a particular birth It is also seen as the causal basis of the 'natural' maturational processes that unfold in the course of the life-run of the psyche The component of this pūrva karma that determines the

species characteristics, the racial and personal characteristics, both biological and psychological is the Prā-artha Karma while the 'hidden' that unfolds at different developmental stages is the sanjitha karma.

If the theory of karma, which is the agamic psychologist's answer to the perplexing question of what is innate and what is not, stopped at these two types of karma, then it would make the psychical and biological existence of the creatures completely deterministic - prisoners of their own past actions. This would make progress or psychological growth, in the sense explained earlier, rather impossible. It will rule out ***voluntary*** actions and hence lack the power to explain the bulk of human behaviour. What enables them to avoid this dilemma is the concept of ākāmiya karma - karma acquired as a result of intentional, purposive actions. The psyches in being constrained by the past augmentations and reductions in consciousness ***never*** lose their capacity for intentional actions. The roots of desires are deeper and intentional actions do not cease, and they never lose the capacity for this as long as the root desires remain unsatiated This root desire is nothing but the longing for liberation, immortality conceived of as existence in eternities. Clearly as long as there is biological existence, there is this capacity of the individuals. The ākamiya karma, is then the accumulated karma through the purposive actions since birth The personal unconscious of Freud, will turn out in agamic psychology, as the loss of reduction in consciousness brought about by the morally evil purposive actions since birth The Collective Unconscious of Jung, will be distinctive from this and probably would corrrespond to the loss of reduction in consciousness that is part of the pūrvakarma.

The reduction in consciousness is a ***loss*** and when one is aware that one is the cause of it, clearly that could be a causal basis of psychological distress and traumas. When one, however, becomes aware of the larger, more comprehensive knowledge that this is how things are and that such are the outcomes of the ceaseless efforts of the psyches to attain liberation, one can ***learn*** to accept oneself as one is and acquiese with one's present dispositions. It must be noted that such a change is only therapeutic and not anything near what we have termed psychological growth which is a transformation into a qualitatively better, higher self. The therapeutic cure, a return to a normality understood as acceptance of oneself as one actually is, is a ***precondition*** for self ascendance, it is not growth itself or even a substitute for it The conflation of the two that is so dominant in Western psychological thinking is a product of the elimination of the idea of psychological ascendance and hence along with it the possibility of a hierarchical difference among the individuals. This again, we have already seen and as has been ably shown by Otto Rank, is an attitude ultimately derived from the collectivising cultural patterns of the Semites who have perpetuated the dogma of equality of individuals as the unquestionable fact of human existence.

We have considered two kinds of constraints, aṉu and karma Both are related to the intrinsic desires of the psyches for liberation on the one hand and enslavement on the other. Yet these two are not sufficient to give an adequate

description of human behaviour and thereby the direction for individual psychology of Agamism Desires alone are not sufficient for effecting an action. A body is needed, a material situation is needed along with organs for effecting the action and processing the success of the actions. These lead us to the biological, ecological and physical bodies and the special relationship they have with the psyches. The ***birth*** as a biological being could not be realised without a desire for the ***physical or material*** in the most general sense. The psyches enslave themselves to physicality in the interest of a biological realisation as an entity in some place or other. This tendency or constraint within the psychic functioning is termed ***māyā malam*** -the DLF related to the materiality aspects of existence. The biological, ecological and even cultural aspects of human psychology are ultimately traced to this dimension of psychic needs by the Siddhanta philosopers It is a bondage to physicality, a biological extension of some deep seated psychic needs to acquire the psychophysical ***utensils*** for action. Sexuality is one aspect of it, the greed for material wealth and the tendencies to 'hoard' material goods is another. Clearly it is as ramifications of these desires that we have the sociological aspects of human existence. The biological and the economic pushes within create the social self of the psyches leading to the formation of family, society, tribe, race, nation and such other socio-political units. When sexuality and greed are eliminated as powerful drives within, as it happens for example in truly religious kinds of persons, the selves become simultaneously humane and universal in outlook - they are asexual and transcend racial, national and such other socio-political differences that divide men in so many different ways in their expression of love and affection. An individual who has individuated or well on the way towards that, is altruistic and affectionate towards all including the lower non-human creatures. He transcends the inner cravings that enslave him towards bio-physical and socio-political expressions and by virtue of this feat he becomes truly universal and compassionate.

There are very important differences between the theory of desires outlined here and that of Freud, Jung, Adler and so many other psychologists The Saiva Siddhanta theory clearly is non-reductionistic and also truly differentiated. We have, perhaps as the adherents of this school maintain, the ultimate ***differentiation***, vivēka, in the sense of reducing or eliminating every shade of ***projective*** thinking, the conflation of one with another.

One of the most important differences between this and all the other Western psychological explanations, should be, at least briefly, mentioned here

Agamic psychology, as outlined above, ultimately derives the psychological nature of man (also other creatures) from the basic impulse towards liberation, an inner and ultimate autonomy and freedom that is the substance of religious life and metaphysical endeavours. This craving is opposed very deeply by an obstruent that ceaselessly and impersonally tries to block off and reduce consciousness, preventing

the full expansion of it which is a pre-requisite for that supreme autonomy Life and wordly existence come into being as an expression of this struggle, this supreme effort becomes the meaning of phenomenal existence. In this struggle the actions we do become enormously important for they are the instruments, the tools that have the capacity to transform the creatures and bring about the ascendance that is so deeply desired. Our ethical values come into existence as a result of this capacity actions have. We evaluate the facilitative actions as good and the opposite as evil. The moral sense guides the creatures in the choice of actions so that eventually they suceed in attaining liberation The desire of the creatures to effect actions for this purpose is the foundation of sexuality and materiality The need to effect actions in the interest of self-transformation into a higher kind of self, gives rise to biological needs and hence socio-political systems.

The centrality of *actions* in Agamic psychology now becomes clear. Actions are good or evil in the sense of facilitative or not facilitative towards attaining this ultimate autonomy. But we are deeply ignorant of what actions are good and what are not This ignorance, and the acceptance of it, establishes the goal for agamic psychology - the goal of finding out in an objective and rational manner the nature of actions in relation to the effect they have on the consciousness of man that is a prerequisite for attaining the supreme goal in life-the attainment of that supreme autonomy. Two aspects of Western traditions and culture, can be identified as the probable factors that have prevented the birth of this form of psychology in the West. One is the concept of knowledge the Greeks have bequeathed to European civilization Episteme is defined as something that can be couched in a universalistic kind of language, a law-like statement which is either necessarily true or empirically the case. The statements that are necessarily true, and mathematical statements are cited as examples of them, are deductive or at least reducible to the status of elements of an axiomatic system. The empirically true must be beyond refutation by a community of people, i.e., inter-subjectively irrefutable as Popper would put it Such a concept of episteme, clearly cuts off knowledge from *actions;* actions are made irrelevant in the concept of what is episteme and what is not. And along with it the intimate linkage between knowledge and ethics Artificial problems emerge and the Western philosophers have, for the last two millenniums at least, expended considerble energy and ingenuity within the tangles they themselves have created not knowing that they have done so.

The messianic attitude towards knowledge the Semitic culture has bequeathed to the West prevented the acceptance of the fact that, even the most spiritual among men are not free from errors about what is right and what is not, what actions are good and what are evil This dogmatic attitude gave birth to ideologies with claims that they are revelations and hence beyond dispute and doubt When contrary ideologies emerge, this dogmatism and claim of supernatural origins, prevent a scientific and rational approach to resolving conflicts Battles and wars hot and cold, become the means for eliminating ideological differences. The absence of genuine humility, heeding to the possibility that all men of flesh and blood,

however great in their spirituality *could* be wrong in some ways prevents a bend towards investigating and seeking out for oneself through one's own experience the validity of the claims. The religious men of the West, in their ignorance and arrogance, have kept at bay the extension of the scientific way of looking at their knowledge claims thus contributing towards antagonisms and suspicions, a bad taste in the mouth so to speak, about anything that smacks spiritual among so many men of science in the West When such men encounter the Eastern intellectual traditions, where there is a total lack of this dogmatic arrogance, their own limited intellectual tools and concept of knowledge, lead them to brand it as 'mystical' thereby implying irrational or unscientific and hence fail to note the essential scientific nature and the inherent rationality of these traditions In this interpretation, they are also helped somewhat by some irresponsible 'mystics' from the East, who, as a result of their own intellectual and spiritual bankruptcy hide behind the so called 'mysticism' for securing the reverence and admiration that they need so badly. It is to the eternal credit of the Dravidian people of India that the best among them were uncompromisingly rational throughout their history, forever accepting new philosphies and ideas and subjecting them to a penetrative intellectual scrutiny that would reveal what is true and what is false in them. The Saiva Siddhanta tradition is certainly, one of the finest intellectual achievements of the world by a group of people who have avoided, very early in their cultural history, the messianic attitude of the Semites and the misplaced intellectualism of the Greeks. In Agamic psyhcology, the psychological system in this tradition, pershaps we have the essentials of the true psychology of man, a possibility that all psychologists should consider very carefully and seriously.

The Cosmological and the Sociological Dimensions

In the discussions above, it was obvious that the psychology of man could not be considered independent of cosmological views. The reality of innumerable selves existing independently and indestructibly, the primeaval state as one of darkness caused by a consciousness-blocking stuff called anavam, the emergence of consciousness in the selves as a result of an act of benevolence of a supreme Consciousness-Intelligence-Power and so forth are clearly cosmological notions. The theory of tattvas, so extensively discussed in numerous Saiva Siddhanta texts such as Sivaprakasam Tiruneriviḷḷakam and so forth is a more detailed consideration of such cosmological views

We shall now consider some sociological implications of the above views, which are not unfortunately that extensively discussed in the classic texts of the school

We have seen that social life emerges as a result of what is termed māyā malam - a deep desire for physcial manifestation - birth in the world - -and acquisitiveness which in turn is a result of the need to effect actions for attaining liberation This elucidation along with the concept of psychological growth as outlined above give us the foundation for evolving the sociological theory.

1 It is clear that the *meaning* of existence is the attainment of that supreme inner autonomy, purity and unconditional universalism. This understanding gives us the overriding goal, purpose for the control and regulation of behaviour at the sociopolitical and personal level. The best possible knowledge with respect to such matters must beutilized in the promulgation of the rules and laws of the country that effectively control and regulate human behaviour. The actions, whether individual or collective, that are to the best of our knowledge conducive towards attaining this freedom or at least hold the possibility of being facilitative directly or indirectly must be supported and encourged. What are known to be contrary, must be actively discouraged.

2. Since there is no absolute knowledge in such matters and even the best among men, no matter how spiritually elevated they are, could be mistaken, those in power should always be open minded about such matters. The sociopolitical regulations must be seenas a sadana - an instrument, a tool, a means- that is being tried out. Where it is seen to fail, it must be replaced with better alternatives without any dogmatism or attachment to it. This is the meaning of rationality or objectivity in the social sciences *All* sociopolitical managements are experimentations of a sort and there is no end to this sort of activity.

3. It is most desirable for power to reside in the hands of those who are the most developed among men spiritually. But usually it seems to be the case that the spiritually inclined lack the political will and those with an abundance of political will normally are not great in spirituality. Individuals who combine both are rare indeed Under such circumstances, the sociopolitical regulation is best done through an active co-operation between these two types of invviduals. Both are imperfect, and acting alone individually will not bring the best that is possible

4. We cannot rule out the possibility that there is a hierarchical difference among individuals. But this difference cannot arise purely as a result of birth. Spiritual maturity is *psychological* and not, strictly speaking, biological. The spiritual growth of a self must be measured on an *individual* basis and not on the basis of lineage or upbringing. We must generate *objective means* for identifying spirituality and give due credence and respect to persons identified thus Such persons must be given social recognition so that they would serve as models, as means for the general public to acquire knowledge of what is right and what is not.

5. It is the inalienable *right* of every individual to be free to struggle towards his own liberation This means maximum freedom for action - individual and collective-that is socially possible under the circumstances. Such freedom must be curbed only when the whole community is threatened or when the actions are known quite positively as evil or as one that undermine the social network that sustains the pattern of life of the community

6 The freedom that the agamic society grants each indvidual also means equality of access to all forms of knowledge, skills and so forth that the community has accumulated collectively

There should be no privileged classes of people in the matters that pertain to the spiritual upliftment of man. There should be no barter or business transactions in the matters that are genuinely spiritual. The knowledge of actions that are good, is the common wealth of the community and must be made available to all without fear or favour.

7. The objective of giving out punishments to an erring individual is reformatory - that of informing him of the consequences of his own actions which are, to the best knowledge of the society, not conducive towards bringing him closer to liberation. Death penalties must be avoided as far as possible for death deprives an individual an opportunity to act and learn and thereby progress a bit closer towards liberation. However, since death is only a postponement, it can be given in the extreme cases where by such a measure many others are saved. The most important principle in all such matters is not knowledge of laws and rules, but rather the principle of love, unconditional universal love. The laws and rules are always imperfect as they are attempts of imperfect men to regulate social behaviour The unconditional universal love is the subjective condition that reveals the meaning of justice and of what is good and desirable. The chances of being erroneous are reduced when punishment pronounced on the foundation of this kind of subjective state.

8 A large range of actions are made impossible for men and women for lack of bodily and mental health and material wealth It is the duty of the state to ensure that the people are not starving, enjoy good physical and mental health and so forth that are preconditons for effecting any actions. The state must generate sufficient wealth to provide the facilities that would enable the people to attain these preconditons and maintain themselves in that conditon continuously. Enough of the economic wealth of the state should also be made available to everyone for each to do what he thinks is the best for his own good.

9. It is fair also for the wealth of the nation to be spent on the acquisition of *new* knowledge, in particular of the scientific and metaphysical type. Such new knowledge reduces the hold of *unconsciousness* in the psychic constitution of the individuals and therefore is to be valued highly in the interest of facilitating the personal growth of each and every individual in the society

10 Since culture is the shared consciousness of individuals with respect to what is right and wrong, the existence of distinct *cultures* indicates that our consciousness of values is imperfect. It is always possible then, for members of one culture to learn from another and thereby grow a bit closer towards the ultimate. This openness of attitude should define the manner in which one state or cultural group relates itself to another state or cultural entity Where mutual intelligbility is lacking and a foreign culture *threatens* the survival of the essentials of existing culture, to the extent that such a situation is deemed unhealthy for universal good, to that extent punitive measures must be taken always keeping in mind the need for *all* humanity to reach the state of unconditional universal love.

Such pronouncements as the above that are implicit even in such ancient texts as Thirukural, are not ten command-

ments, directly revealved by the All Mighty and therefore unquestionable. These are at most *recommendations,* the most *rational* policies for the socio-political regulation of a society. They are not principles for controlling the behaviour of men so that they would shape up into a form that some powerful indviduals in soceity have dreamed up. They are, on the contrary, principles derived by a deep and objective study of human behaviour and the *meaning* of human existence as revealed by the natural processess in the world.

Certainly we have derived some 'oughts' from some 'is's and the Humean kind of thinkers would strongly object to such procedures and perhaps condemn them as illogical or irrational. We must remind ourselves here how the Greek episteme has bewitched the Western minds distorting their intellectual quests and leading them astray in subtle ways. Where knowledge is seen as only that which can be put in the form of a universal statement that is either necessarily true or empirically the case, clearly a net of such epistemies will not catch the human fish. When we look at human behaviour without any preconceptions, it becomes obvious that people *act* for some purpose or other and that such things as these constitute the *meaning* of actions. All knowledge is instrumental and hence as Meykandar has observed, *asat* - relational or non-absolute. Epistemic behaviour is non-terminable behaviour as long as no transcendece is effected. Absolute knowledge is not even the limiting case of instrumental knowledge - it is trans-instrumental. If human existence is purposive, with the ethical values guiding the ascendence and transcendence of the innumerable individual selves, then the *correct* sociological theory takes the form of appropriate guidelines and principles for the control and regulation of human behaviour so that each can attain the absolute autonomy in his own way in the light of the inner guide that all men have

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THE EPISODE OF MAIYARĀB IN THE THAI RĀMAKĪEN AND ITS POSSIBLE RELATIONSHIP TO TAMIL FOLKLORE

S. Singaravelu

The aim of this paper is to throw some light on the possible source(s) for some of the *motifs* and details to be found in the Maiyarāb episode of the Thai *Rāmakīen* on the basis of some data from Tamil folklore relating to the Rāma story in South India

The problem of tracing the sources of the Maiyarāb episode was examined by H.H. Prince Dhani Nivat in 1942 and H.H. the Prince was of the view that some details of the episode might have been derived from a South Indian version of the Rāma story (Nivat 1942:15-21, *The Khon* 1962.5-6)

The writer of the present paper has also been keenly interested in the subject since 1966 when he embarked on the studies of cultural contacts between Thailand and Southern India. Some of his findings based on the literary versions of the Rāma story have already been published in a couple of articles in the *Journal of the Siam Society* in 1968 and 1982. However, the problem of the Maiyarāb episode has not been examined adequately so far in his articles for the main reason that there is no such episode in the early literary versions of the Rāma story in Tamil or in Sanskrit . The writer, therefore, turned to the folk tradition especially among the Tamil-speaking people of South India, and it would seem that the Tamil folklore has a great deal of light to throw on the question of sources for the episodes such as that of Maiyarāb in the Southeast Asian versions of the Rāma story

Briefly, the central story of Maiyarāb is that he kidnaps Rāma and imprisons him in the nether world with the intention of killing him. Hanumāṉ pursues Maiyarāb there and rescues Rāma. Maiyarāb is killed However, if we take into account the various *motifs* that cluster around the central story and compare them with those of the Tamil folk version, it would become evident that the Thai literary version of the episode has been elaborated with several elements which were perhaps adopted from the Tamil folk version of the story. Thus, for example, a comparison of the various *motifs* relating to the episode as depicted in the two versions shows that at least fifteen of the motifs are common to the Thai *Rāmakīen* and to the Tamil folk version of the *Mailirāvaṇaṉ* story . They are

1 Maiyarāb in the Tamil *Rāmakīen* and Mayilirāvaṇaṉ in the Tamil folk version are said to be the king of the nether world.

2 When Maiyarāb hears of the prediction that his nephew will become king of the nether world, he imprisons both his sister and her son, who is his nephew.

3. In order to prevent Maiyarāb from kidnapping Rāma (Phra Rām in Thai), Hanumāṉ makes himself into a gigantic fortress and conceals Rāma. Hanumāṉ's mouth is the gate of the fortress He also places his tail in a circle around the entire camp

4 After Rāma is kidnapped by Maiyarāb, Hanumāṉ passes through the hollow stalk of lotus plant to reach the nether world

5 Before gaining entry into Maiyarāb's palace, Hanumāṉ encounters Macchānu (Maccakarppaṉ in Tamil meaning 'born of fish - womb') , duels with him, finds him to be strong, learns that he is his son born of a fish, and that Maiyarāb is his master

6 Macchānu refuses to betray his master

7. Hanumāṉ meets Maiyarāb's sister when she comes to draw water from a pool at the command of Maiyarāb.

8 Hanumāṉ assures her of his help to install her son as the ruler of the nether world.

9 Maiyarāb's sister helps Hanumāṉ by smuggling him (in the form of a lotus fibre in the Thai *Rāmakīen* and as a beetle hidden under mango leaves in a pot of water in the Tamil folk version).

10. When Maiyarāb's sister is weighed at the gate in order to make sure that no foreign elements are smuggled into the palace, the weighing machine breaks down because of Hanumāṉ's weight.

13 After Hanumāṉ . rescues Rāma, he carries his master to a distant mountain where he is entrusted to the care of the gods in the Thai *Rāmakīen* and to the care of the earth – goddess in the Tamil folk version.

11 Maiyarāb cannot be killed until Hanumāṉ finds and crushes the bee (or five beetles according to the Tamil folk version) containing his soul

12 Maiyarāb's nephew is installed as the king of the nether world and Macchānu becomes his deputy

14 Hanumāṉ returns to the mountain where Rāma was placed under divine protection, and then both Rāma and Hanumāṉ return to the camp.

15 Rāma feels immensely grateful to Hanumāṉ for having rescued him from Maiyarāb.

The presence of so many similar ***motifs*** in the Thai ***Rāmakīen***, and in the Tamil folk version does not mean of course that the two versions are the same Indeed, there are also divergent motifs in both versions. For example, in the Thai ***Rāmakīen*** it is Maiyarāb's mother (instead of his consort as in the Tamil folk version) who tries to dissuade him from his evil plan According to the ***Rāmakīen***, Maiyarāb has a dream which is interpreted by the astrologers to mean that his nephew will become the king of the nether world, whereas in the Tamil folk version the prediction is issued by an

anonymous voice from the sky. Again, according to the *Rāmakīen*, only Rāma is kidnapped by Maiyarāb, whereas in the Tamil folk version both Rāma and Lakṣhmaṇa are kidnapped by Maiyarāb.

The differences found in the two versions relate also to name-forms. Thus, in the *Rāmakīen* the name of the demonic character who abducts Rāma is given as Maiyarāb, whereas in the Tamil folk version he is identified as Mayilirāvaṇaṉ. The name of Maiyarāb's sister in the Thai version is Phirakuan and her son is named Waiyawik, while in the Tamil folk version, Mayilirāvaṇaṉ's sister is called Tūrataṉṭikai and her son is Nīlamēkaṉ Again, according to the Tamil folk version, Maiyarāb's intention behind kidnapping Rāma is to offer him sacrificially to the goddess Kāḷi, whereas in the Thai version Maiyarāb is planning to boil Rāma as well as his nephew in hot water in the course of a magic ceremony.

In spite of these variants, the presence of a large number of common *motifs* central to the story would seem to indicate that the royal author of the *Rāmakeīn* could have adopted such folk elements perhaps through Tamil informants in the Thai kingdom. This possibility is strongly suggested by the fact that certain other versions of the Rāma story, which include a similar episode and which are also known to have been used as the other possible sources for the composition of the Thai *Rāmakīen*, happen to have different *motifs*. For example, Kṛttivāsa's poem in Bengali language entitled *Mahīrāvaṇerpāla*, which is also believed to incorporate several elements of Bengali folklore, depicts the episode of Mahīrāvaṇa in a somewhat different manner, (Sen 1920. 254 - 83) and several of its *motifs* are not the same as in the Thai *Rāmakīen* and the Tamil folk version. The Bengali work, for example, does not refer to the passage of the hollow stalk of the lotus plant used by Hanumāṉ to reach the nether world, instead it says that Hanumāṉ uses the same subterranean passage which had opened by itself for Mahīrāvaṇa to carry away Rāma and Lakṣmaṇa Again there is no mention in the Bengali version about Mahīrāvaṇa's sister helping Hanumāṉ to smuggle him into the palace. It is also note worthy that neither the Tamil folk version nor the Thai *Rāmakīen* refers to the scene where, according to the Bengali version, Hanumāṉ kills Maiyarāb (or Mayilirāvaṇaṉ / Mahīrāvaṇa) in front of the image of the goddess Kāḷi when he prostrates himself by way of demonstrating to Rāma and Lakṣmaṇa how to bow before the goddess.

It would, therefore, seem reasonable to conclude that the royal author of the Thai *Rāmakīen* had perhaps a somewhat closer access to the Tamil folk tradition from which to select elements for the portrayal of the Maiyarāb episode in his classic work

NOTES

1. Mention may, however, he made of the fact that the episode similar to that of Maiyarāb is to be found in later versions of the Rāma story and these include *Mahīrāvaṇa Caritra* in Assamese, *Mahīrāvaṇerpāla* in Bengali, *Dakṣiṇī Rāmāyaṇa* in Oriya, and the *Ānanda-rāmāyaṇa* in Sanskrit

2 Besides the Thai *Rāmakīen*, the Malay *Hikayat Seri Rāma* also includes an episode similar to that of Maiyārb with some variants, and in this work Maiyarāb

is known as Pātāla-Mahārāyan̠ and he is said to be one of Rāvaṇa's offspring born in the nether world. (See *Hikayat Seri Rāma* 1964:173-196, also Zeiseniss 1963: 74-86).

3. See *Mayilirāvaṇan̠ katai,* (Tamil text) The story of Mayilirāvaṇan̠ is known to have been a part of Tamil folklore for a long time in South India before it was committed to writing and later published. The published text of the story is in the form of dialogues and narration suitable for dramatic production.

4 According to the Tamil folk version, Maccakarppan̠ reveals to Hanumān̠ that he is the son of Hanumān̠ and a fish-mother named Timiti. He also tells Hanumān̠ that at the time of Hanumān̠'s great leap to Laṅka over the sea in search of Sītā, his sweat fell into the mouth of a female fish, that is, Timiti, who later gave birth to Maccakarppan̠. Vāyu, the wind-god, who is also the father of Hanumān̠, is said to have conferred a boon of great strength on Maccakarppan̠. *(Mayilirā-vaṇan̠ katai* pp.28-29). According to the Thai *Rāmakīen,* Macchānu is Hanumān̠'s son, born of a mermaid named Suphanna Maccha. *(Rāmakīen,* Phrarachaniphon thi 1, Vol 2, pp.298-307)

5. The name-forms *Mayilirāvaṇan̠* in Tamil, *Maiyarāb* in Thai, and *Mahīrāvaṇa* in Assamese, Bengali, Oriya and other languages do seem to pose a problem. First of all, it may be noted that the name consists of two parts. The latter part, namely, *rāvaṇa,* of which the Thai *-rab* is most probably an abbreviation, seems to have been added to the names of certain demonic characters who came to complement the chief villain of the story, namely Rāvaṇa, especially in later versions of the Rāma story. As for the first part of the name, perhaps the term *Mai,* which means in Tamil 'darkness' and especially 'the black pigment used in witchcraft', was used in the original folk tradition to characterise a relative of Rāvaṇa notorious for his magic skill While in the Thai version the original form has been retained, in Tamil it has become *Mayil* which means 'peacock' and which apparently does not signify the purport of the original term *'Mai.* As regards the form *Mahī,* which means either 'earth' or 'great' generally in several Indian languages including Sanskrit, it is thought to be a Sanskritised form of *Mai.*(Smith 1982:218-19).

APPENDICES

THE STORY OF MAYILIRĀVAṆAN̠ IN TAMIL FOLK TRADITION

According to the Tamil folk tradition, the story of Mayilirāvaṇan̠ was narrated by the sage Nārada to the sage Gautama. It begins with the great disappointment and sorrow of Rāvaṇa (Irāvaṇan̠ in Tamil) over the death of his generals and relatives including Kumbhakarṇa and Rāvaṇa's son Indrajit in the early and later stages of the battle for Laṅka It is then that a counsellor (Prahasta) at the court of Rāvaṇa suggests that the assistance of Mayilirāvaṇan̠ from nether Laṅka *(Pātāla Ilaṅkai* in Tamil) be sought by Rāvaṇa. Mayilirāvanan̠ is said to be a younger brother of Rāvaṇa; he is wellversed in magic Rāvaṇa seeks his help. Mayilirā-

vaṇaṉ decides to abduct Rāma and Lakṣmaṇa to nether Laṅka and offer them sacrificially to the goddess Kāḷi. Vāyu (the wind-god) is informed by Trijaṭā about the evil design of Mayilirāvaṇaṉ. Vāyu in turn conveys the news to Vibhīṣaṇa, who is now an ally of Rāma. Vibhīṣaṇa, who is aware of the magic skill of Mayilirāvaṇaṉ anticipates that the latter would resort to various tricks including that of assuming the form of Vibhīṣaṇa. On the suggestion of Vibhīṣaṇa, Sugrīva and Jāmbavāṉ, Hanumāṉ encloses Rāma's entire camp with his elongated tail as a fort. Hanumāṉ's mouth is the entrance to the fort and his ear is its exit The entire army is instructed to be vigilant during the whole night.

Meanwhile Mayilirāvaṇaṉ's consort Varṇamālikai pleads with her husband not to undertake the plan of abduction; however, her plea is rejected. At first Mayilirāvaṇaṉ sends two of his counsellors (Caturaṉ and Cāyittiyaṉ) to Rāma's camp to carry out the abduction, but they are unable to enter the fort. Then Mayilirāvaṇaṉ himself decides to carry out the plan. He assumes the form of Vibhīṣaṇa and passes through the hollow stem of the lotus plant to travel from his subterranean kingdom to Rāma's camp. Again, in the disguise of Vibhīṣaṇa, he enters Hanumāṉ's mouth, casts a magic spell over the entire camp, places Rāma and Lakṣmaṇa in a closed casket, and carries them away through the ear of Hanumāṉ to nether Laṅka. At this juncture, Mayilirāvaṇaṉ is warned by a voice from the sky that Hanumāṉ will destroy the fortress of nether Laṅka, install Nīlamēkaṉ (a nephew of Mayilirāvaṇaṉ) as the ruler of nether Laṅka, and rescue Rāma and Lakṣmaṇa. Mayilirāvaṇaṉ, who is frightened of the prediction, imprisons his sister Tūrataṉṭikai and her son Nīlamēkaṉ.

Meanwhile, Vibhīṣaṇa tells Hanumāṉ that the passage to nether Laṅka is to be found in the lotus stem growing in the middle of the ocean. He also informs him about a powerful demon named Maccakarppaṉ or Maccavallapaṉ who guards the fortress of Mayilirāvaṇaṉ and about a pool outside the fortress from which the women of nether Laṅka obtain water in their pots, which are carefully weighed over a scale at the entrance to the fort to make sure that no alien elements are allowed to enter the kingdom.

Hanumāṉ first overcomes thousands of demons guarding the lotus plant in the ocean, and then, after reducing his body to tiny form, he passes through the stem of the lotus plant. He then encounters Maccakarppaṉ, who battles with him fiercely. Hanumāṉ, who is impressed with the great strength of Maccakarppaṉ, enquires about his family background. Maccakarppaṉ reveals that he is the son of Hanumāṉ and a fish-mother named Timiti. He further informs Hanumāṉ that at the time of Hanumaṉ's great leap towards Laṅka in search of Sītā, his sweat fell into the mouth of a female fish, who later gave birth to Maccakarppaṉ ('born of fish-womb'). Vāyu, the wind-god, who is also the father of Hanumāṉ, had conferred a boon of great strength on Maccakarppaṉ. Then, Hanumāṉ in turn reveals his identity and seeks the help of Maccakarppaṉ to trace the whereabouts of Rāma and Lakshmaṇa. Maccakarppaṉ tells Hanumāṉ that his loyalty is to Mayilirāvaṇaṉ, who is his master and that he would never turn a traitor to his master

even if he is approached by his own father for his help. Maccakarppaṉ also reveals that his life-principle is to be found in his chest and that Hanuman can gain entry to the fort only after overcoming Maccakarppaṉ. Hanumāṉ punches Maccakarpaṉ's chest to cause him to faint and gains entry into the fortress. Meanwhile, Mayilirāvaṇaṉ summons his sister Tūratanṭikai and orders her to fetch water from the pool in the Uttiyānavanam for the ceremony at which Rāma and Lakṣmaṇa are to be sacrificed to the goddess Kāḷi.

Hanumāṉ happens to see Tūratanṭikai in the Uttiyānavanam and after transforming himself into a tiny being conceals himself behind the leaves of a tree. He overhears Tūratanṭikai's lamentation about the ceremonial sacrifice of Rāma and Lakṣmaṇa to be carried out by Mayilirāvaṇaṉ. At this point, Hanumāṉ reveals his identity and asks her to explain the reasons for her sadness. Tūratanṭikai tells Hanumāṉ about her husband Kālatattaṉ and her son Nīlamēkaṉ. She then tells Hanumāṉ why she and her son have been imprisoned by her brother Mayilirāvaṇaṉ. According to her, when Mayilirāvaṇaṉ's daughter Rūpavati was betrothed to Nīlamēkaṉ, a voice from the sky predicted that Nīlamēkaṉ would soon replace Mayilirāvaṇaṉ as the ruler of nether Laṅka. On hearing this, Mayilirāvaṇaṉ cancelled the betrothal, killed Tūratanṭikai's husband and imprisoned both Tūratanṭikai and her son Nīlamēkaṉ. Hanumāṉ then assures Tūratanṭikai that he would not only destroy Mayilirāvaṇaṉ, but also install Nīlamēkaṉ as the new ruler of nether Laṅka. In return Hanumāṉ asks Tūratanṭikai for information about Rāma and Lakṣmaṇa.

After informing Hanumāṉ about the whereabouts of Rāma and Lakṣmaṇa, Tūratanṭikai tells him about the weighing machine at the entrance to the fort which is used to weigh all persons and things passing through the entrance to keep away the enemies of Mayilirāvaṇaṉ. Hanumāṉ seeks the help of Tūratanṭikai to gain entry into the fort. She agrees to help. Hanumāṉ in the form of a beetle conceals himself behind a bunch of mango leaves placed over the pot of water which Tūratanṭikai is carrying for the sacrificial ceremony. When Tūratanṭikai steps on the weighing scale, its needle turns upside down and the demonic soldiers at the entrance suspect the identity of Tūratanṭikai. When they are about to attack her, Hanumāṉ reveals his mammoth form and destroys the demons in the course of a great battle. Hanumāṉ then meets Nīlamēkaṉ, who points to the temple of the goddess of Kāḷi, where Rāma and Lakṣmaṇa are to be sacrificed. Hanumāṉ breaks open the temple door and offers praise to Rāma so that he will awaken. Rāma awakens a little and enquires of Hanumāṉ how he came to be where he is now. After Hanumāṉ tells Rāma about Mayilirāvaṇaṉ's evil deed, Rāma falls asleep again under the influence of the spell cast by Mayilirāvaṇaṉ. Hanumāṉ carries the casket containing Rāma and Lakṣmaṇa to a distant cave and prays to the goddess of earth to protect Rāma and Lakṣmaṇa until he conquers Mayilirāvaṇaṉ. The goddess agrees to do so.

Meanwhile, the news about Hanumāṉ's presence in nether Laṅka reaches Mayilirāvaṇaṉ, and he also learns that his sister and nephew are no longer under custody. He orders his troops to capture the two. When they are

about to be caught, they seek Hanumān's help. Hanumān once again assumes his mammoth form and destroys the demonic troops in a fierce battle. Eventually Mayilirāvaṇan himself comes forward to challenge Hanumān.

In the ensuing duel between Hanumān and Mayilirāvaṇan, it is found that, though Mayilirāvaṇan is killed several times, he rises again from destruction. Hanumān asks Tūrataṇṭikai about the mysterious power of Mayilirāvaṇan that keeps him alive. Tūrataṇṭikai reveals to Hanumān that the five elements of Mayilirāvaṇan are to be found in the form of five beetles living in five caves of a distant mountain range and that whosoever kills all the five beetles together while stepping on the body Mayilirāvaṇan will be able to destroy him.

When Hanumān encounters Mayilirāvaṇan again, he runs away and seeks shelter in a cave, where he begins to perform a magic ceremony From the sacrificial fire rises a great fiery demon, who is ordered by Mayilirāvaṇan to destroy Hanumān Hanumān appeals to the god of fire to reduce the heat of the fiery demon and battles with him. He is also told by the goddesses of righteousness that the fiery demon arose from the sacrificial ceremony conducted by Mayilirāvaṇan and the demon can only be conquered if the ceremony is disrupted Hanumān then proceeds to a spot where there is a great banyan tree which conceals the entrance to the hall where the ceremony is being held Hanumān uproots the huge tree, and after reaching the subterranean cave, disrupts the ceremony. After the fiery demon is subdued, the demon salutes Hanumān and vanishes. Mayilirāvaṇan escapes from the cave and turns himself into a silvery mountain covered with trees and mansions Tūrataṇṭikai points to Hanumān the silvery mountan which is the guise of Mayilirāvaṇan. Mayilirāvaṇan escapes once again and tries to reach Rāvaṇa's palace in Laṅka. But he finds that all the passages through the lotus stem are blocked by Vāyu (the wind-god). Vāyu calls upon Hanumān to verify Mayilirāvaṇan's claim that Hanumān has already been installed as the new ruler of nether Laṅka after subduing Mayilirāvaṇan. When Hanumān makes his appearance, Mayilirāvaṇan assumes the form of a mad elephant and tries to escape from the scene. Hanumān captures him and attacks him. Mayilirāvaṇan abandons the form of the elephant and produces a magic chariot from which he begins to shower powerful arrows, which are neutralized by Hanumān's serpentine arrows. Mayilirāvaṇan then releases the arrows of Garuḍa, to which Hanumān replies with the arrows of fire. Mayilirāvaṇan releases the arrows of rain. The battle continues with all the ferocity. Finally, Mayilirāvaṇan tries to slash Hanumān's chest with his sword. Hanumān catches hold of Mayilirāvaṇan, and with his left leg firmly planted on Mayilirāvaṇan's chest, Hanumān's right leg reaches the mountain where the five beetles representing the five elements of Mayilirāvaṇan are to be found. Hanumān seizes the five beetles with his right hand and crushes them at the same time killing Mayilirāvaṇan. Before passing away, Mayilirāvaṇan praises Hanumān's prowess and asks for his forgiveness. After his funeral ceremonies, Rūpavati (Mayilirāvaṇan's daughter) is married to Nīlamēkaṉ, who is installed as the ruler of nether Laṅka.

Hanumāṉ also asks Maccakarppaṉ to assist Nīlamēkaṉ

Hanumāṉ then meets the goddess of earth and asks for the casket containing Rāma and Lakṣmaṇa Hanumāṉ, together with Rāma and Lakṣmaṇa in the casket, passes through the lotus stem Maccakarppaṉ wants to join his father to fight against Rāvaṇa, but Hanumāṉ tells him to stay in nether Laṅka, for otherwise Hanumāṉ might be embarrassed if Sugrīva and others were to know that Maccakarppaṉ is his son.

After Hanumāṉ reaches the camp, the casket by itself vanishes, while Rāma and Lakṣmaṇa awaken from their long sleep As the gods shower flowers from the heaven, Rāma asks for the reason. Before Jāmbavāṉ could answer, Hanumāṉ signals to him not to divulge the story of what happened from the time of Mayilirāvaṇaṉ's abduction of Rāma and Lakṣmana However, after the fall of Rāvaṇa, Rāma comes to know of the heroic deeds of Hanumāṉ in rescuing him from Mayilirāvaṇaṉ and feels immensely grateful to Hanumāṉ.

THE EPISODE OF MAHĪ RĀVANA IN THE BENGALI POEM ENTITLED *MAHĪ RĀVAṆER PĀLA*, COMPOSED BY KṚTTIVĀSA

The episode (Sen 1920·254-83) occurs after the fall of Indrajit in the battle for Laṅka. Mahī Rāvaṇa is said to be a son of Rāvaṇa born in the nether world during one of Rāvaṇa's adventurous exploits there Rāvaṇa's son is named Mahī Rāvaṇa, meaning 'Rāvaṇa, born of the earth below'.

Mahī Rāvaṇa rules over the subterranean region. He is a devotee of the goddess Kāḷi and he has obtained a magic spell as a boon from the goddess which no enemy can overcome.

Mahī Rāvaṇa feels the need to help his father and he hastens to his father's court. After hearing of his father's need for help in the battle against Rāma, he assures his father that he will cast a magic spell over Rāma and Lakṣmaṇa, who will be then taken to the nether world to be sacrificed at the altar of his tutelary deity Kāḷi.

Meanwhile, Vibhīṣaṇa, Rāvaṇa's younger brother, who is now an ally of Rāma, assumes the form of a bird and flies upto Rāvaṇa's palace gate and observes Mahī Rāvaṇa narrating the details of his evil design to his father. On his return to Rāma's camp, Vibhīṣaṇa informs Rāma of Mahī Rāvaṇa's plans. He also advises all the army-chiefs to keep a careful vigilance over Rāma and Lakṣmaṇa during the night. On the suggestion of Hanumāṉ, Rāma hurls Viṣṇu's discus towards the sky to block the passage of Mahī Rāvaṇa by air Nala keeps watch over the passage from the nether world.

Hanumān builds a great fort for Rāma and Lakṣmaṇa and stands guarding over it at its entrance. Vibhīṣaṇa, who is the only person outside the fort, issues firm instructions to Hanumān not to allow anyone including his father Vāyu (the wind-god) to enter the fort.

Mahī Rāvaṇa using his magic powers first assumes the form of King Daśaratha, then Bharata, Kausalya (Rāma's mother) and king Janaka, and tries to gain entry into the fort But each time Hanumān refuses him entry unless approved by Vibhīṣaṇa himself. As soon as Vibhīṣaṇa is called to verify, Mahī Rāvaṇa will vanish from the scene. Finally, Mahī Rāvaṇa appears in the guise of Vibhīṣaṇa himself and enters the fort. Making himself invisible, he utters magic syllables in the name of the goddess Kāḷi and causes all the guards fall asleep. Soon, under Mahī Rāvaṇa's spell, an underground passage opens of itself, and Rāma and Lakṣmaṇa who also fall asleep, are carried away by Mahī Rāvaṇa into his own subterranean palace

It is only later that Hanumān learns that Mahī Rāvaṇa had deceived him to gain entry in the guise of Vibhīṣaṇa and that he had abducted Rāma and Lakṣmaṇa. He resolves to rescue Rāma and Lakṣmaṇa from Mahī Rāvaṇa's palace, and for this purpose he enters the same subterranean passage used by Mahī Rāvaṇa. He disguises himself as a tiny monkey and enters the city of Mahī Rāvaṇa.

Hanuman in the guise of a monkey overhears the conversation of an old demon who says that the appearance of two men (Rāma and Lakṣmaṇa) and a monkey (Hanumān) in the nether world is an ominous sign foretelling the destruction of Mahī Rāvaṇa, for according to a boon received by Mahī Rāvaṇa from the goddess Kāḷi, men and monkeys are not included in the list of enemies who cannot overcome Mahī Rāvaṇa Hanumān also learns from a maid-servant of the palace that Rāma and Lakṣmaṇa are to be sacrificed to the goddess Kāḷi on that day Hanumān then transforms himself into a fly, enters the palace and discovers Rāma and Lakṣmaṇa in a well-guarded room. He enters the room through a window and salutes Rāma and Lakṣmaṇa who are now awake. He informs them of their abduction by Mahī Rāvaṇa, of which they are still unaware. He transforms himself into a fly again and enters the shrine of the goddess Kāḷi, who tells him of a strategem by which Mahī Rāvaṇa can be overcome. The plan is for Rāma and Lakṣmaṇa to ask Mahī Rāvaṇa to show them how to bow before the goddess for the sacrifice and when Mahī Rāvaṇa prostrates himself before the goddess, Hanumān is to take the sword from the image of the goddess and sever Mahī Rāvaṇa's head. Hanumān then informs Rāma and Lakṣmaṇa of the plan, and at the ceremony Hanumān succeeds in killing Mahī Rāvaṇa with the sword of the goddess when he prostrates himself on the gound.

After the fall of Mahī Rāvaṇa, his pregnant queen challenges Hanumān, who kicks her in the stomach and causes her to give birth to a son named Ahi Rāvaṇa, who attacks Hanumān in turn Finally Hanumān vanquishes Ahi Rāvaṇa, and Rāma and Lakṣmaṇa return to the camp safely

THE EPISODE OF MAIYARĀB IN THE THAI RĀMAKĪEN

According to the Thai Rāmakīen, Maiyarāb is the king of the Underworld and his help is sought by Thotsakan (Daśakaṇtha) to help him in the war against Phra Rām (Rāma). Maiyarāb's mother Chanthaprapha tries to dissuade him from responding to Thotsakan's request But Maiyarāb ignores her advice and goes to Lanka. Thotsakan tells him to kidnap Phra Rām by hypnotizing his defenders and then kill him. Maiyarāb agrees and then he goes to the Surakān mountain to perform magic rites. During the ceremony he produces a magic powder by grinding the hearts of two fierce lions to dust and mixing it with poisonous mushrooms. Then he goes to his palace in the Underworld, where he has a dream, which is interpreted by his astrologers to mean that his nephew will become king if he goes to Lanka Maiyarāb does not understand the significance of the dream. Nevertheless, as a precautionary measure, he throws his sister Phirākuan and her son Waiyawik in prison. Then he hurries back to Lanka with his magic powder.

Meanwhile, Phra Rām has a dream, which is interpreted by Phiphek (Vibhīṣaṇa) as signifying great danger lurking over Phra Rām and his army All the monkey soldiers are asked to stay awake during the whole night until the following morning Hanumān makes himself into a gigantic fortress and conceals Phra Rām, Phra Lak (Lakṣmaṇa) and Phiphek in his open mouth. Hanumān's tongue is the gate. Sukhrip is the gatekeeper. Hanumān also places his tail in a circle around the entire camp

Maiyarāb realises that Hanumān has changed himself into a fortress and he resorts to a strategem in order to gain access to Phra Rām He goes to the Solot mountain where he has a magic diamond. He hangs it in the sky. When the monkey soldiers observe its bright light in the east, they think that it is the morning star indicating that it is already dawn. A few monkey soldiers fall asleep Maiyarāb then uses his diamond blow-pipe to blow the deadly magic powder over the sleeping soldiers to cause them to sink even deeper in their sleep. Then he enters Hanumān's mouth, where Phra Lak and Phiphēk are sleeping at the feet of Phra Rām. He sprinkles the rest of the powder on them. Then he picks up Phra Rām and flees to the Underworld, where he places Phra Rām in an iron cage in a palm orchard He plans to boil Phra Rām in magic water the next day.

Meanwhile, Phra Lak wakes up and finds that his brother is missing. Phiphēk consults the horoscope and announces that Phra Rām has been kidnapped by Maiyarāb. Hanumān is sent in pursuit of the demon. He enters through the hollow stem of a lotus plant in a pond to reach the Underworld. He overcomes various obstacles and comes to another lotus pond, where he meets Macchānu, who obstructs Hanumān's mission. Hanumān tries to catch Macchānu, but he is too strong Hanumān then asks Macchānu who he is. Macchānu replies that he is the son of Suphanna Maccha and Hanumān, while Maiyarāb is his step-father. Hanumān then identifies himself as his father. When he is challenged to show the

marks of his identity, Hanumān breathes out stars. Hanumān then asks Macchānu to help him to find Phra Rām. Macchānu, without wishing to betray his step-father, answers in a riddle by saying that he should go by the same way he came.

Then, Hanumān jumps into a lotus pond and enters through a hollow stem of a lotus plant. After reaching Maiyarāb's palace grounds, he climbs a tree and observes Maiyarāb's sister Phirākuan coming to draw water from a lake nearby. Hanumān hears her saying that Phra Rām and her son Waiyawik will be made into soup in a magic kettle at dawn the next day. Hanumān then meets Phirākuan and offers her his help to save her son if she will tell him where Phra Rām is to be found. Phirākuan helps Hanumān to gain access into the heavily guarded palace by smuggling him in the form of tiny lotus fibre. Hanumān then casts a spell on the soldiers guarding the iron cage and removes Phra Rām to the Surakān mountain, where the gods watch over him. Hanumān then goes to kill Maiyarāb.

Maiyarāb proposes that they each make a club by twisting three palm trees together and use the club to beat each other into the earth three times. Hanumān agrees. The force of Maiyarāb's three blows drives Hanumān into the ground, but it does not hurt him in the least. When it comes to his turn to beat Maiyarāb, Hanumān shatters his body and throws the arms and legs in different directions, but the parts later fly through the air and join together. Phirākuan then reveals to Hanumān that Maiyarāb's soul lives as a bee on a palm tree on the Trikūta mountain. Hanumān goes to the mountain and catches the bee. He squashes the bee while at the same time he cuts off Maiyarāb's head.

Maiyarāb's nephew Waiyawik then becomes the King of the Underworld and Macchānu his deputy. Hanumān goes back to the Surakān mountain where Phra Rām is being guarded by the gods. Soon, Phra Rām wakes up, but he is completely unaware of what has happened during the previous night. However, when he sees Maiyarāb's head, he realizes that Hanumān's valour has saved his life.

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HINDU ARCHITECTURE-A STUDY IN STYLISTIC PATTERNS

Raju Kalidos

Hindu Architecture envisages the existence of three main styles called *Nāgara*, *Vesara* and *Drāviḍa*. (*Suprabhedāgana* 30:40-2; *Māyāmata* 19.34-6, 21.99 *Kāśyapīya*, 25.2-8). Stylistically speaking the three styles are said to be *caturaśya* (square) or *āyatacaturaśya* (rectangular), *aṣṭāśra* (octagonal) or *saḍāśra (hexagonal) and vṛutta* (circular) or *vṛuttāyata* (elliptical) or *dviyāścravṛutta* (doubly circular) respectively. (*Māyāmata* 19 34-6) The *Mānasāra* adds two more and treats the hexagonal and oval as separate styles with the nomenclature *Āndhra and Kaliṅgaka (Mānasāra* 43:123-5) Geographically speaking the three main styles are assigned to North India, land lying in between the Himalayas and the Vindhyas, the Deccan land lying in between the Vindhyas and the Kṛṣṇa and the Far South, land lying in between the Kṛṣṇa and the Cape, Kaṉyākumari (*Kāśyapīya* 25·2-8, Cramrisch 1976:287). This assignment is done under the assumption that the world consists of three *guṇas* (qualities of mind), viz , *satva* (goodness), *tamasa* (dark, i.e., bad) and *rajasa* (passion, i.e., *via media)* and that these qualities are characteristic of the three traditionally demarcated geographical entities of India. The *atidevatas* (principal deities) said to preside over the three lands are Viṣṇu, Śiva and Brahma respectively. So also *varṇas* (castes) are associated with temple forms. Basing our account upon the authority of the *Kāśyapīya* and *Māyāmata* the following table could be drawn in respect of architectual styles, geographical zones, *guṇas*, *atidevatas* and *varṇas:*

architectural style	geographical zone	*atidevata*	*guṇa*	*varṇa*
Nāgara	North India	Viṣṇu	*satva*	*Brāhmaṇa*
Vesara	the Deccan	Śiva	*tamasa*	*Vaiśya*
Drāviḍa	the Far South	Brahma	*rajasa*	*Kṣatriya*

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From what has been said so far it is evident that each of the three geographical zones of India is assigned an architectural style of its own with a characteristic presiding deity For the time being we set aside the *guṇa* and *varṇa* aspects since they involve a socio-psycho analytical study which is not within the scope of the present paper and construe the following hypotheses for practical verification

(1) Square or rectangular temples are North Indian and associated with Viṣṇu

(2) Circular temples are Deccani and associated with Śiva.

(3) Octagonal temples are Far South Indian and associated with Brahma.

In the light of the above hypotheses the present paper purports to verify whether there are exclusive architectural styles, each connected with a geographical region and god or whether the śāstraic versions are just conventional theoretical statements, providing no scope for practical verification In either case, no definitive conclusion could be derived without a study of the distribution of the architectural elements in all the three architectral-geographical zones A verification, giving a positive or negative solution, is indispensable That means a survey of temples on some sampling basis in all the three geographical zones in order to justify the hypotheses of the present paper But such a task is a stupendous one and does not fall within the objective of the author due to obvious reasons A survey of specimens is undertaken in the *Drāviḍa* region to find out the veracity of the third hypothesis On the basis of the verdict relating to the third hypothesis, a hypothetical case for verification of the first two hypotheses is attempted The specimens taken for the present survey are temple cars (*tēr* in Tamil and *ratha* in San skrit) and not temples So it could be taken for granted without risk of contradiction that whatever is said of temples in tyopological matters applies as well to temple cars.

According to an official report 866 temple cars of different shapes and sizes exist throughout TamilNadu Out of them 343 (39 6%) were surveyed by the present author and their structural features studied (Kalidos 1981 xvii, 48-51) The survey was conducted on a random sampling basis with due care to the fact that none of the cars dedicated to any of the regions or gods was either overemphasised or neglected Thus the survey helps to trace the architectural elements present in the *Drāviḍa* region and their distribution among the multifarious gods of the Hindu pantheon in the four topographical compartments of TamilNadu The survey brings to light the existence of the following types in TamilNadu octagonal, polygonal circular, square and hexagonal The typological distribution pattern at the national level indicates the order of priority as follows octagonal (60 6) polygonal (22 4), circular (6 4), square (3 8) and hexagonal (6) At the regional level variations are traceable Thus in the Pāṇḍimaṇḍalam region the predominating style is polygonal (16 6) Others in the order of priority are octagonal (10 2), square (9), circular (3) and hexagonal (3) In Toṇḍaimaṇḍalam, Cōḻamaṇḍalam and Koṅgumaṇḍalam the predominating style is octagonal, the percentage being 17 2, 13 7 and 19.5 respectively. Circular is totally absent in Toṇḍaimaṇḍalam while the presence of polygonal (1.5), square

(.3) and hexagonal (.3) is marginal. In the Cōlamaṇḍalam region circular (3.2) gets an upper hand, of course next only to octagonal (19.5), and indicates a deviation from the normal pattern of distribution. It may also be noted that 50% of the circular forms available in TamilNadu is to be found in Cōlamaṇḍalam. Here hexagonal is completely absent while polygonal (.9) and square (.3) are meagre. The distribution pattern in Koṅgumaṇḍalam is somewhat balanced. Polygonal (3.5), circular (2.9) and square (2.3) present handsome figures when compared with the imbalance in other regions.

Excepting Poṇḍichēry and Kaṉyākumari octagonal is present in all other districts. The Rāmanāthapuram district in Pāṇḍimaṇḍalam records a high percentage of the octagonal element (7.3) when compared with polygonal (4.7) and thus shows a deviation from the trend of the region while at the same time falling in tune with the pattern for the whole region. Polygonal in Toṇḍaimaṇḍalam is present only in South Ārcot (.6) and Poṇḍichēry (.7) districts. Square (.3) and hexagonal (.3) are found only in Cheṅgalpaṭṭu. Madras, Cheṅgalpaṭṭu and Tirupati contain no other form but octagonal. In Koṅgumaṇḍalam all elements, other than hexagonal, are present. Octagonal (13.7) predominates while polygonal (3.5), circular (2.9) and square (2.3) are present in negligible proportions. Excepting Salem where polygonal and Dharmapuri where circular and square are completely absent, all other districts contain all the forms in some percentage. Thus Koṅgumaṇḍalam appears to be a cosmopolitan zone, having an even distribution of architectural forms. So also Cōlamaṇḍalam is cosmopolitan in nature with the exception of Thañjāvūr which possesses no polygonal and square, and Pudukōṭṭai which possesses no circular and square. In Pāṇḍimaṇḍalam, Madurai and Rāmanāthapuram lodge mostly otagonal and polygonal elements, excepting Madurai which contains small percentage of square (.3). Tirunelvēli is cosmopolitan and contains all elements and is unique in this respect. Kaṉyākumari lodges only the polygonal.

Spoken with reference to architectural jargon the ***Drāviḍa*** element (60.6) is present in huge numbers in the Tamil country. This need not be surprising and the result is obviously anticipated if the *śāstraic version is to be given due credence.* ***Vesara*** (6.4) and ***Nāgara*** (4.4) elements are present in small percentage which could have entered the Tamil country in a process of mutual exchange from region to region. This gives clue to the fact that the ***Drāviḍa*** element could also be present in the ***Nāgara*** and ***Vesara*** zones in an accountable percentage and thereby justify the first part of the first two hypotheses of the present paper. However, this is only a plausible hypothetical case and has to be further explored by survey research. The presence of hexagonal (.6) is meagre and need not be considered seriously as it is also a *Drāviḍa* form according to the ***Mānasāra***.

What is *surprising in the present* survey is the presence of a new element, polygonal (22.4), found in good many numbers. Its presence in Pāṇḍimaṇḍalam is strong and indicates that it was the core zone of this style. From Pāṇḍimaṇḍalam it peeps into Koṅgumaṇḍalam in one direction and Cōlamaṇḍaam in another direction. Polygonal being a popular form with the early medieval Chālukyās of Bādāmi, (Rea 1970: Pls. 1, 9, 33, 48, 56, 69, 92 & 102) it

seems to have come to Pāṇḍimaṇḍalam through Koṅgumaṇḍalam. Political relations among the triple powers of the 7th century A.D. South India, viz., the Chālukyās, Pallavas of Kāñchi and Pāṇḍyas of Madurai, were active and these had their impact on cultural exchanges also. The polygonal form in temple building tradition in all probability was a Chālukyan legacy to TamilNadu. This migratory movement could have taken place through the Koṅgu country, the Dharmapuri and Coimbatore passages, wherein we find a strong concentration of polygonal elements, next to Madurai. The presence of polygonal forms in Tiruchirāppaḷḷi and Pudukkōṭṭai districts, lying in close proximity to Madurai, and its absence in Thañjāvūr indicates that it went to those regions from Madurai. The art traditions of the Rāmanāthapuram district indicate that it had its own independent course in harmony with *Drāviḍa* orthodoxy and in its isolation it could have derived inspiration from the Thanjavur belt (Kalidos: 1983) with perhaps artisans of the Thañjāvūr school working and fashioning the artistic productions.

It is now apt to raise the question as to how a form, in this instance the polygonal, advocated neither in *vāstuśāstras* nor popular in Indian architectural tradition, gained prominence in TamilNadu around the Pāndimaṇḍalam region, spreading its tentacles into Cōḻamaṇḍalam. Geometrically speaking, polygonal seems to be a *via media* between square and octagonal. Basically it is a square with cuts at the corners in right angles of 90°. Different types of polygonal with the number of cuts ranging from one to five in odd numbers are traceable. The polygonal with one cut could have in all probability developed into octagonal. (Kalidos 1983) So the polygonal is an ornamental overgrowth over square or rectangle, leading to octagonal. If this calculation which is somewhat geometrical could be accepted, we may conclude that the *Drāviḍa* architectural order itself must have undergone its evolutionary process in Karnāṭaka and Pāṇḍimaṇḍalam. On this basis we can also bring the polygonal under the *Drāviḍa* form though the *vāstu* texts do not explicitly do this.

Taking into account the second part of the hypotheses, i.e., architectural forms *vis-a-vis* gods, it may be outrightly observed at the outset itself that it cannot hold water in the light of verification. The results of the survey confirm this. The *Drāviḍa* order is associated with Brahma by the *vāstu* texts but not even a single temple of this lineage is traceable in TamilNadu. The present author had the opportunity to visit 245 temples located in 215 centres throughout TamilNadu, extending from Tirupati in the North to Kaṉyākumari in the South and Hosur in the West to the Eastern littorals, and found no temple or temple car exclusively dedicated to Brahma, one among the principal gods of the Hindu Trinity, when in Śaiva temples even minor gods and goddesses like Ammaṉ (Mother Goddess), Gaṇapati, Muruga and Caṇḍikeśvara who are called *pañcamūrtis* (five gods-including Śiva) are credited with separate temples and temple cars. The *vāstu* version associating Brahma with *Drāviḍa* or octagonal temples appears to be archaic in character and in our present state of knowledge we are not in a position to ascertain as to when the Brahma cult

orginated and fell into disuse in TamilNadu. Not even in the earliest stratum of Tamil literature, *viz.*, the ***Śaṅgam***, we have any indication of the cult of Brahma. In this respect the second part of the third hypothesis is highly enigmatic.

Coming to our statistical analysis, it indicates that Śiva (19 2), Viṣṇu (13 7), Amman (12.5), Muruga (8.5), Ganapati (4.4), Caṇḍikeśvara (1 2), and even lesser deities like Aiyaṉār and Hanumant (1.2), possess octagonal styles of the ***Drāviḍa*** order. Likewise polygonal cars are distributed among them, the order of priority being Śiva (9.8), Ammaṉ (5.5), Viṣṇu (3 8), Muruga (2) and Gaṇapati (1 5) With Caṇḍikeśvara and other gods polygonal is not popular. Circular and square forms are also evenly distributed among the various gods. Śiva has no connection whatsoever with square The rare hexagonal element (6) present in the *Drāviḍa* region is associated with Muruga for whom six is an auspicious number such as his six headed polycephalous iconographical constitution, the ***aṟupaḍaivīḍu*** (six barracks) and so on. So its association with Muruga is justifiable

What is remarkable is that the circular form which is normally associated with Śiva goes more with Viṣṇu (3.5) than with the former (.9). And most of these circular elements are traceable in the lower Kāvēri delta, i e., Cōḻamaṇḍalam. In like manner, the octagonal form which is connected with Viṣṇu, eg., the *aṣṭākṣara*, gets more popularity with Śiva (19.2) than the former (13.7). It is difficult to explain these paradoxical aspects in architectural styles. Ammaṉ, Gaṇapati and Muruga, who in a broader sense come under the Saivite pantheon, also have the different styles such as octagonal, polygonal, circular and square distributed evenly among them.

To conclude, we may recall the hypotheses formulated at the commencement of the paper and compare them with the results obtained by our survey testing The second part of all the three hypotheses in the light of verification loses its validity and has to be summarily rejected The first part of the hypotheses carries some weight insofar as we are able to trace majority of ***Drāviḍa*** elements in the ***Drāviḍa*** region. Resting upon this strong base, we may anticipate a hypothetical case for the prevalence of ***Drāviḍa*** and ***Nāgara*** elements in the ***Vesara*** region and the prevalence of ***Drāviḍa*** and ***Vesara*** elements in ***Nāgara*** region. Asked whether there could be any rigid watertight demarcation of architectural zones, the answer tends to be negative and viewed in this perspective the first part of the hypotheses also has to be dismissed as meaningless. Taking the ***varṇa*** and the ***guṇa*** concepts may also be rejected even without testing, because we cannot expect the existence of a ***Brāhmaṇa*** land, *Kṣatriya* land and ***Vaiśya*** land. Such an assumption is senseless. Even without a psycho analytical study we can dismiss ***varṇa-guṇa-vāstu*** connections as meaningless.

ANNEX—1
ARCHITECTURAL FORMS—REGION—WISE AND DISTRICT—WISE DISTRIBUTION*

Region/District	Forms						
	Octagonal	Polygonal	Circular	Square	Hexagonal	Unnoted	Total
Tondaimandalam							
Madras	3(.9)	.	..	...	..	1(3)	4(1.2)
Chengalpattu	17(5)	.	. .	1(.3)	1(.3)	...	19(5 5)
North Ārcot	23(6 7)	..	.	...	..	...	23(6 7)
South Ārcot	14(4)	2(.6)	. .	...	.	.	16(4.7)
Pondichēry	...	3(.9)	...	...		.	3(.9)
Tirupati	2(.6)	..	...	...	..		2(.6)
Total	59(17.2)	5(1.5)	.	1(3)	1(3)	1(3)	67(19.5)
Kongumandalam							
Dharmapuri	7(2.1)	3(.9)	...	...	...	...	10(2.9)
Salem	21(6)	.	3(9)	1(3)	...	..	25(7.3)
Coimbatore	19(5 6)	9(2.7)	7(2 1)	7(2 1)	..	1(.3)	43(12.5)
Total	47(13.7)	12(3 5)	10(2.9)	8(2.3)	.	1(3)	78(22.7)
Cōlamandalam							
Thañjāvūr	35(10.2)	...	8(2.3)	...		1(3)	44(12.8)
Tiruchirāppalli	22(6.4)	2(6)	3(.9)	1(.3)	.	1(.3)	29(8.5)
Pudukkōttai	10(2.9)	1(.3)		...	...	4(1.2)	15(4 4)
Total	67(19.5)	3(9)	11(3.2)	1(.3)	...	6(1.7)	88(25 7)
Pāndimandalam							
Madurai	5(1.5)	9(2.6)	..	1(3)	...	2(6)	17(5)
Rāmanāthapuram	25(7 3)	16(4.7)	.	...	...	2(6)	43(12 5)
Tirunelvēli	5(1.5)	24(7)	1(3)	2(6)	1(.3)	9(2.6)	42(12 2)
Kanyākumari	...	8(2.3)	...	...		...	8(2 3)
Total	35(10 2)	57(16.6)	1(3)	3(.9)	1(.3)	13(3.8)	120(35)
Grand Total	208(60.6)	77(22.4)	22(6 4)	14(3 8)	2(6)	21(6 1)	343

Note Numerals within brackets denote percentage

* Excerpt from Kalidos, (1981 427)

ANNEX—2
ARCHITECTURAL FORMS IN RELATION TO GODS**

	Architectural Forms							
Gods	Octagonal	Polygonal	Circular	Square	Hexagonal	Others	Unnoted	Total
Śiva	66(19.2)	33(9 6)	3(.9)	..	.	1(.3)	5(1 5)	108(31 5)
Viṣṇu	47(13.7)	13(3.8)	12(3 5)	1(.3)	..	..	.	73(21 3)
Amman	43(12.5)	19(5.5)	3(.9)	4(1 2)	...	1(3)	5(1 5)	75(21.9)
Gaṇapati	15(4 4)	5(1.5)	1(.3)	2(.6)	.	..	3(9)	26(7 6)
Muruga	29(8.5)	7(2)	2(.6)	4(1.2)	2(6)	..	5(1 5)	49(14 3)
Caṇḍikeśvara	4(1.2)	..	(.3)		.	.	2(.6)	7(2)
Others	4(1.2)*	...	...	..	.	.	1(3)♦	5(1 3)
Total	208(60.6)	77(22 4)	22(6 4)	11(3.2)	2(6)	2(.6)	21(6.1)	343

** Excerpt from Kalidos (1981 428)
* Includes two Aiyanar, one Hanumant and one ruined cars

♦ Ruined car

Note Numerals within brackets denote percentage.

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1 It is pertinent to raise the question as to which part of the temple, i e., *garbha gṛha,* should be in the geometrical form. In this respect *āgamas* and *vāstuśāstras* like *Suprabhedāgama* and *Mānasāra* present conflicting view points Suffice it to say here that the geometrical denomination refers to the *vimāna*, above the *bhiṭṭi* or *pāda.*

2. Gravely and Ramachandran (1977) have made an attempt But their research is not survey-based and so the results could not be authentic.

3 As a working hypothesis we treat temple cars on par with temples. All the architecturally constituent parts of the *garbha gṛha* such as plinth, *pāda* and *vimāna* are brought out in the structural formation of temple cars. So it is called "a temple on wheels" (Raman 1975.175). Again the *Mānāsara* (43 132-5) attempts a typological classification of temple cars as temples are done Dr. Mario Bussagli, the distinguished art historian, is inclined to use the expression "car temple" which appears to be meaningful in the present context.

4 Data gathered from the *Census of India* (1961)

5. Traditionally the Tamil country was divided into Tondaimandalam, Cōlamaṇḍalam, Koṅgumaṇḍalam and Pāṇḍimaṇḍalam For de*t* of modern districts coming under each region see annex 1

6 *Vide* annex 1

7. Numerals presented within brackets denote percentage in this and subsequent references. The statistical analysis takes exemption of some 21 (6.1) specimens whose types could not be studied due to some reason or other.

8. The purāṇic version, that Siva imprecated and invalidated Brahma to possess temples or festivals, may be responsible for this However there are rare temples for Brahma, earliest of them being the Trimūrti Cave at Māmallapuram and the temples meant for Trimūrtis at Bhikṣāṇḍarkōyil (Tiruchi Dt.) and Koḍumuḍi (Periyar Dt.). Even in these cases Brahma is only part of a bigger unit and not independent

9. *vide.*, annex 2

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THE VEDAS AS EXPOUNDED IN THE BHAGAVAD-GĪTĀ

G.V.Saroja.

It is very difficult to understand the *Vedas*, the final authority of Indian Philosophy, without the help of a commentary, and the commentators do differ due to the play of their intellect with the revelation which is an intuitive experience, or due to the interpretation of the revelation influenced by the experience of the commentator which becomes his frame of reference. The commentator's experience itself becomes his presupposition that causes the difference amongst the various commentories. As a consequence of this presupposition, the commenter does not see the Gestalt view, but emphasises that text of the *Vedas* that lends to his thesis and passes over lightly the other texts. The twisting and turning of the terms are also possible as the *Vedic* words lend themselves for doing so.

To overcome this difficulty, the *Bhavad-Gītā*, the *Smṛti prasthāna*, is the best guide for one who wants to know the truth. Even though there are umpteen number of commentaries on the *Bhagavad-Gītā* itself, this paper attempts to find out what exactly the *Bhagavad-Gītā states about the Vedas*. It is to be remembered that the *Bhagavad-Gītā* is the *Upaniṣadic-sāra*, the essence of the *Upaniṣads* which are held to be the end portion of the *Vedas*

The term *Veda* is used first in the *Bhagavad-Gītā* in verse 2.21, in the sense 'to know' *(vedāvināsinam)*, which can best be interpreted as understanding or realisation as used in
'Srutvā-api-enam veda nacaivakascit'(2 29)

The vedas deal with the *triguṇas*, the ocean of *samsāra*, the transmigratory world (2.45). *Prakṛti* consists of three strands, *sattva*, *rajas* and *tamas* which are the three *guṇas* (and here Arjuna is advised to be free from the triad of *guṇas*, free from the pairs of opposites, free from acquisition and preservation by ever remaining in the *sattva* or goodness).

Lord Kṛṣṇa tells Arjuna that a twofold path was taught by him in the beginning,

the *Sāṅkhya yoga* (devotion to knowledge) of the *Sāṅkhyas* and the *karma yoga* of the *yogins*. Śaṅkara, in his commentary states that Lord Kṛṣṇa created people and revived the tradition of the *Vedic* doctrine, for teaching them the means of attaining the worldly prosperity and bliss. The *Sāṅkhya yoga* or *ñāna yoga*, the devotion toknowledge, is for those who have renounced the world from the first stage, the *brahmacarya āśrama*, who have high capacity to discriminate between what is Self and what is not-self, who belong to the *Paramahamsas*, the highest order of *sannyasins*, and whose thoughts are fixed on *Brahman* alone. The other, the *karma yoga* or devotion to action, is for those who are inclined to action-action itself is used as a form of *yoga*. Here Śaṅkara points out that the Lord has specified these two types of devotion to two distinct classes of people.

In the verse 4. I the Lord declares that He had taught this imperishable *yoga* to Vivasvān, who taughts it to Manu and who in turn to Ikṣvāku Thus it was handed down in succession among King-sages and the same *yoga* has been taught to Arjuna. This is the Supreme secret, Kṛṣṇa declares When Arjuna asks him, how is it possible for Kṛṣṇa to teach Vivasvat, the Āditya (Sun), Kṛṣṇa reveals to Arjuna the secret of His *avatāra* (incarnation).[1]

The Prajāpati created first mankind along with *yajña* (the *vedic* sacrifice) and said, "By this you propagate; let this be to you the cow of plenty" meaning that a sacrifice is a cow that yields all desires. In the next verse he advises men to nourish the gods with the sacrifices so that the gods shall nourish them, thus nourishing one another they can attain the Supreme good which is *mokṣa* or liberation. Śaṅkara writes that men shall nourish the gods like Indra with the sacrifices so that they in turn nourish men with rain, etc. The Supreme good may be interpreted as the realisation of *Brahman* or the attainmment of Heaven *(svarga)*. The gods nourished by the sacrifices performed by men shall bestow on them the enjoyments they desire But Kṛṣṇa warns at the same time that a man who does not offer to the gods their gifts is verily a thief. The enjoyments given by gods include women, cattle, children, etc Śaṅkara points out that one should not gratify the cravings of one's body and senses without discharging the debt due to the gods *(deva ṛṇa* or *deva yajña*, the worship of gods). The remnants of the sacrifices alone should be eaten by men in order to be free from sins [2]

The all-comprehending and all revealing *Veda* treats mainly of sacrifices and the modes of their performances. The creatures are originated from food; food is produced by rain; rain comes forth from sacrifice which is born of action, and this action comes from *Brahman (Veda)* which comes from the Imperishable *(akṣara)*. Hence the all-pervasive *Brahman* rests in sacrifices.[3]

Kṛṣṇa mentions different types of sacrifices. *Daiva yajña* is the performance of sacrifice to the gods as enjoined in the *Vedas*. Sacrifices by wealth, by austerity, *yoga*, reading scriptures, wisdom-sacrifice, rigid vows of ascetics, etc., are also described as *yajñas* in the *Gītā*. *Prāṇāyāma* and regulation of diet are also described as *yajañas*, and by eating the remnants of sacrifices one reaches the eternal *Brahman (brahma*

sanātanam). Sins get destroyed by these sacrifices. The sacrifices mentioned above are all mentioned in the *Vedas* (spread at the mouth of *Brahman*)[4] The sacrifices are all born of action, as stated in the *Gītā* and realising this truth, one gets liberated. In 3.32 the Lord declares that the wisdom-sacrifice is superior to sacrifices with objects as all action is comprehended in wisdom.

In 4.24, wisdom sacrifice has been defined as pouring the oblation *Brahman* into the fire of *Brahman*. In this sacrifice *Brahman* itself is the offering, the end is *Brahman* reached by the one who sees *Brahman* in action. The agent is *Brahman*, the oblation is Brahman for one who is realised. In the case of an ignorant person, the idea of agency involving egoism, the idea of action, instrument, the deity to whom the oblation is to be offered, etc., are necessary for a performance of a sacrificial rite. This illusion of plurality disappears when the substratum *Brahman*, the pure consciousness is realised, according to Śaṅkara.

In 5.29, Kṛṣṇa declares himself to be the Lord of all sacrifices and austerities, the great Lord of all worlds and the friend of all beings. In the verse 9.16, Lord Kṛṣṇa identifies himself with the various parts of a sacrifice like *kratu* (a class of *Vedic* sacrifice), *yajña* (worship enjoined in the *Smṛti*), *svadhā* (food offered to the ancestors or food in general), *auṣada* (medical food that alleviates sickness), *mantra*, the chant with which the oblation is offered to the *pitṛs* and *devas* and the fire into which the offering is poured. The Lord is the father of the world, the mother, the dispenser, grandsire, purifier, the syllable *'OM'* and the *Ṛg* the *Sāman* and the *Yajus*. The Lord has mentioned only the three *Vedas* here.

The goal of the *Vedas* has been declared as *akṣara*, the Imperishable, by the knowers of the *Vedas*; and this imperishable is defined as *Brahman* in the verse 8.2.[5]

Kṛṣṇa explains the two paths of *devayana* (the path of gods) and *pitṛyāna* (path of ancestors). Those who go in the path of gods or of light, after death reach *Brahma loka* and do not return. The *Karmins* who perform sacrifice to gods and also other works, and who travel by the path of ancestors (path of smoke), on the exhaustion of the results of those actions return to earth. Commenting on 8.24, Śaṅkara points out that there is no reaching in the case of the realised who attain immediate liberation: they have no place to go or to return from.

The Concept of duty is also explained in the *Bhagavad-Gītā*. In the verse 6.1, it is stated that he who performs his bounden duty without depending on the fruits of action is a *Sannyāsin* and a *yogin*, but not he without fire and without action. Śaṅkara remarks that the daily duty *(nitya karma* as enjoined in the *Vedas*) such as *Agnihotra* (fire sacrifice), if performed not as a desired action *(kāmya karma)*, is superior to that of doing the same with a motive.

In 2.46, the Lord beautifully explains the use of the *Vedas* to an enlightened. Whatever utility a reservoir, by the side of an all-spreading flood of water has, the same utility is in all the *Vedas* for an enlightened. In other words, the utility found in all the *Vedic* rituals is comprehended in the utility of the right knowledge of the realised person. For him the *Veda* becomes *aveda*. The realised

transcends the *Vedas* and hence even the *Vedic* injunctions, prohibitions, etc.

In the verses 42 to 44 of the second discourse, it is stated that the *Veda* promises birth as the reward of actions, and abounds in specific acts for the attainment of pleasure and power. The *Vedavādaratah*, those who are enamoured of *Vedic* utterances, declare *Svarga* (heaven) as their goal. Śaṅkara points out that the Lord condemns the *Pūrvamīmāmsin* whose goal is attainment of *Svarga*. The Purvamimamsakas perform only the *Vedic* rituals but do not think of the *Sāṅkya* or the *Karma-yoga*.

Those who desire something perform the rites to other gods (as enjoined in the *Vedas*) If a devotee seeks to worship a god with faith, Kṛṣṇa confirms his faith and the devotee gets the objects of his desire. This law is ordained by Kṛṣṇa as the Omniscient Lord who knows the relation between actions and their fruits. The devotee surely will get his desire, but this result is only finite, temporary. Worshippers of gods reach the gods, and the worshippers of Lord Kṛṣṇa will atttain Him. [6]

The men of the three *Vedas* (the followers), the *Soma* drinkers, purified from sin, worship the Lord by sacrifices, pray for the goal heaven, they reach heaven, the holy world of the Lord of gods, and enjoy heavenly pleasures of the gods. Śaṅkara remarks that those who perform rites for reaching heaven reach the world of Indra, the Lord of the gods, who had performed a hundred sacrifices, and enjoy there *aprākṛta* (what is not natural) pleasures.[7]

As soon as their merit *(puṇya)* gets exhausted, they take birth in the world of mortals. They, because of their desires, perform *(trayī dharma)* the rituals enjoined by the Three *Vedas*, they go and return not attaining liberation. "I look after the welfare of My devotees who contemplate on Me as non-separate *(ananya cintayanto mām)"* - the Lord declares.[8] Even those who worship the other gods with devotion and faith, worship Lord Kṛṣṇa only in ignorance, as they do not know the Lord. The votaries of gods go to the gods, those of *pitṛs* reach the *pitṛs* and of *bhūtas* to the *bhūtas*. The *Bhūtas* are stated to be the Viṇāyakas, the hosts of Mātṛs, the four Bhāginis and the like.[9]

There are three types of worship, *sattvic*, *rājasic* and *tamasic. Sattvic* (good) men worship the gods; *rājasic* (passionate or dynamic) men, *yakṣas* and *rakṣasas:* and *tāmasic* (wicked) worship *pretas* and *piśācas*. Sattvic worship is worship for its own sake, the desireless worship;*rājasic*, the worship as enjoined in the *Vedas* for reward and ostentation; and the *tāmasic* worship is performed contrary to the injunction, devoid of mantras, gifts and faiths. The gods, the twice-born, teachers and wise man *(deva, dvija, guru, prājña)* are to be worshipped.[10]

The Lord declares Himself as the *praṇava*, the syllable *om* in all the *Vedas*. In the Lord, that is *praṇava*, the *Vedas* are oven The Lord is thus the basis of all the *Vedas* [11]

In the verse 10.2, Kṛṣṇa declares: "Neither the hosts of gods nor the great seers know My orgin, for I am the source of all the gods and the great *ṛsis* (sages)"

From the text *'ādityānām aham Viṣṇu'* (10.21), it is clear that Viṣṇu is the foremost amongst the Ādityas. Similarly Kṛṣṇa identifies Himself with Marīcī of the Maruts, of the stars with Moon, of the *Vedas* the Sāma ; of the gods, the Vāsava (Indra); of the Rudras, with Śaṅkara; with the lord of wealth Kubera of the *yakṣas* and *rākṣasas*; and of the Vasus, with Agni. The Lord identifies thus with the best of each of the categories Śaṅkara remarks that there are eleven Rudras and eight Vasus Brahaspati is the household priest of Indra, Skanda is the general of Gods, and the Bhṛgu is the great *ṛṣi*.[12]

Similarly, Krsna mentions the best of each of the categories mentioned in the *Vedas*.

THE BEST	*CLASS*
om	words
jana	offerings
Nārada	divine *ṛṣis* (those who are devas at the same time seers of *Mantras*)
Aśvattha	trees
Citrarathah	*Gandharvas*
Kapila	*Siddhas*
vajra (made of Dadhīci's bone).	Weapons
kamadhuk	cows
Kandarpa or *Kama*	love
Vāsuki	serpents
Ananta	snakes
Varuṇa	of water beings
Aryamān	pitrs
Yama	Controllers
Prahlāda	Diti's progeny. *daityas*
kala, time	reckoners
lord of beasts (lion or tiger)	beasts
Vainatys *(Garuda)*	birds
wind	purifier
Rāma	warriors
shark	fishes
Gaṅga	streams
the beginning, the middle and the end of the creations.	
adhyātma vidyā	knowledge
vāda	disputants like *vāda, jalpa*, etc ,
A	letters
dvandra	compounds
Gayatri	metres
Mārgasirsa	months
Vasanta	seasons
Vāsudeva	Vṛṣṇis[13]

In His *Visvarupa*, the Lord shows His divine form which includes the Ādiytas, the Vasus, the Rudras, Aśvins, Maruts and others Arjuna says, "I see all the gods, O God! in Thy Body, Brahma seated on the lotus-seat and all the rsis and heavenly serpents and various classes of beings". Śaṅkara comments that the four-faced Brahma, the Lord of creatures is seated in the centre of the Earth-lotus on the Meru[14]

In the verse 15.15, Kṛṣṇa states that it is He who should be known by all the *Vedas*.and He is the author of the *Vedānta*, and also the knower of the *Vedas*

The indestructible *Aśvattha* tree is described in the 15th discourse. It has its roots above and branches below, and he who knows the tree of *saṁsāra*, the transmigratory world, is the knower of the teachings of the *vedas*. The form of the tree is not perceived here, neither its end, nor its origin, nor its existence But the firm-rooted *Aśvattha* can be cut, it is stated, with the strong sword of dis-

passion, and this is the goal to be sought. On the attainment of this goal none returns. Arjuna calls the Lord as the 'Primeval *Puruṣa*' from whom streamforthed the ancient current.[15]

Appraisal:

The *Veda* the book of knowledge thus deals with the facts of the 'unknown realm' which cannot be known through the ordinary valid meansof knowledge[16] that depend upon our senses.

The *Vedas* that deal with the three gunas have to be transcended as according to the *Bhagavad-Gītā*, and the path to be tread should be goodness *(Sattva)*. Hence, the ethical and the spiritual disciplines insist on controlling our wickedness and weaknesses by following what is ordained *(dharma)*, and finally transcending even this *dharma* (righteousness).

The path of action and that of knowledge *(Sāṅkhya-yoga* and *karma yoga)* expounded by Kṛṣṇa in the *Gītā* is stated to be *Vedic* paths of spiritual discipline. This secret was revealed first to Vivasvān by the Lord and was repeated to Arjuna later Thus the concept of *avatāra* is introduced at this juncture. It is true that Lord Kṛṣṇa thus reveals himself as the first cause and creator of the universe

Man is ordained to perform the *Vedic* sacrifices to gods like Indra who in turn give him whatever he desires. It is his duty to worship the gods and consume only remnants of the sacrifices if he wishes to be free from sin. Thus non performance of the obligatory duty of worshipping the gods *(deva yajña* or *ṛṇa)* is a sin.

The *Vedas*, which comprehend and reveal all knowledge, deal mainly with sacrifices. There are various sacrifices such as charity, austerity and reading of scriptures according to the *Gītā*. These sacrifices are all action-oriented, but the wisdom -sacrifice or *jñāna yajña* is the realisation of the eternal truth. It compre hends action oriented sacrifices.

It is to be noted that only the three *Vedas*, *Ṛg*, *Yajur*, and *Sāma* are mentioned by Kṛṣṇa who is the goal of the *Vedas*, the *akṣara* or the imperishable *Brahman*.

The concept of transmigration is also explained in the *Gītā* with the help of the two paths[17] One who goes in the path of gods after death reaches *Brahma loka* and there is no birth for him, but one who travels in the path of ancestors, the performer of sacrifices, has to travel in the path of ancestors and after the exhaustion of the results of action, has to take birth. There is a third possibility of not going in either path but remaining in *Brahman* by realising *Brahman*.

Performance of one's ordained duty without aiming at its result *(niṣkāma karma)* is superior to the performance with a motive. But to the third category of men, the realised or the enlightened person, the *Vedas* has no utility. In other words, he need not perform the *Vedic* injunctions: he transcends the *Vedic* rules.

The performers of sacrifices to the various gods reach heaven, the world of the Lord of gods, Indra, but the worshippers of Kṛṣṇa, the Omniscient Lord, reach Him. The former after enjoying their results of their actions take new

births. There is no rebirth for those who have reached Kṛṣṇa. Lord Kṛṣṇa, the creator, differentiates himself from the rest of the *Vedic* gods. Performance of *Vedic* sacrifice is shown to be inferior to the (mere) contemplation of Lord Kṛṣṇa. There are many abodes of the various deities, pitrs, *bhūtas,* etc., but Kṛṣṇa declares Himself to be the basis of all these; He is the source of all the gods and sages.

The *Vedas* deal with *saṁsāra* the transmigratory world depicted by the eternal *aśvattha* tree in the *Gītā*. By the sword of knowledge (dispassion) if one cuts this tree, one reaches the goal of 'not taking rebirth' When this goal is reached, there is no necessity for the *Vedas.*

REFERENCES

1. The *Bhagavad-Gita,* 4.1 to 47
2. *Ibid.3.10 to 13*
3. *Ibid 3.14, 15*
4. *Ibid.* 4 32 *evam bahuvidha yajna vitate brahmane mukhe.*
5. *aksaram brahma*
6. *7.23*
7. *9.20*
8. *9.22 yogaksemam vahamyanam, yoga* is securing what is to be
9. 9.24 gained, and *Ksema* is the protection of what is attained
10. 17 14
11. *Pranava sarva vedesu* 7 8
12. 10 22 to 24
13. 10 21 to 30
14. 11 15
15. 15 1 to 4
16. The five valide means of knowledge based on perception are inference, comparison, non-cognition, postulation (including perception) *Sabda* or verbal testimony alone is free from sensory perception.
17. These two paths by which the subtle bodies travel after discarding their gross bodies are different from the two paths of spiritual disciplines, *sankhya* and *Karma-yoga,* the paths of knowledge and action respectively.

MAYAMATAM, THE TRADITION OF MAYA*

V. Ganapati Sthapati

It gives me great pleasure to extend my hearty congratulations to the Tamil University for having organised a seminar on "temple cars" A number of seminars on various subjects have taken place in TamilNadu but not one on temple cars. Being a much neglected theme, I take the privilege of felicitating the organisers. To my knowledge no body has done any extensive research on this subject. Now I come to know that a researcher of this University, Dr.Raju Kalidos, (Associate Professor of History and Comparison of Sculpture) has done research on this subject and taken his doctoral degree.

The subject taken for scrutiny is an ancient art It is highly technical. A full-fledged research on it could be taken only by an institution like the Tamil University. Because it is dedicated for this purpose and already a wing is working here. It is practically impossible to carry out an investigation on the subject by individuals like me A thorough study could only be attempted by a team A complete survey of temple cars in TamilNadu should be undertaken, changes through the ages studied, their features photographed, catalogued; agamic and sastraic mandate collected and a comparative study done. Such a stupendous task could only be undertaken by the Tamil University. When such a final report is prepared it may be sent to the *silpis* of the Mamallapuram College of Architecture and Sculpture who can give life to theoretical compilations.

The present paper seeks to supply some facts and figures to researchers It strives to provide some guidelines to experts in this field of research and is basically an introduction to *ter (ratha* 'temple car') The antiquity of wood carvings, the architectural traditions began by Maya, the *peruntaccan* (the superior carver), the way by which a

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simple wood work profession attained global fame when it evolved into a big *ter* work; information pertaining to those who are proficient in this field; the way by which it entered *silpasastras* and the craft guilds dedicatd to it constitute the subject-matter for the present paper I will feel happy if this enlightened audience makes use of it. I don't want you to accept everything presented here. Further data could be supplemented to it to make it more useful. Certain ideas are repeated again and again to give emphasis to them.

At this juncture I would like to pose the question as to why the Tamils have a passion for only Muttamil (three Tamils), viz., *iyal*, *isai* and *nadakam*, and not *nanku*-Tamil (four Tamils), including sculpture in its fold. I doubt whether the Tamils have any reservation in acknowledging this great art tradition which has earned fame and name for the land If you consider sculpture as one among the great heritage of the Tamils you must come forward to give it the due place in the Tamil University.

Living Tradition-The Southern Tradition

TamilNadu through the ages was the land which proclaimed the greatness of the arts *Iyal*, *isai* and *kuttu* were nurtured here. The sculptural art was born here and reached the acme of its glory. The Tamils gave birth to many art traditions and created a separate niche for iconography. It is an ancient art. It had its origin two or three thousand years ago and grew into a mature art and is much acclaimed now-a-days. Of the antique sculptural traditions of the world, Tamil Sculpture is considered to be one. The southern tradition is an antigue tradition, a living tradition.

The Tradition founded by Maya:

This great tradition was founded by Maya. He is considered to be the *adi-cirpi* (Progenitor of Sculpture). The way found by him is called *Mayamatam.* It means the principle of Maya or the Tradition of Maya It will be apt to recapitulate here the sculptural treatise called *Mayamata,* used in the Tamil country. For later day *silpasastras* it served as the pioneer. In no other part of India do we come across a treatise in the name of Maya

Literary Sources:

The Tamil epic, *Cilapadikaram (Puharkandam Indiravilavuredutta-kadai)* states that the kings of Vajra, Avanti and Magadha paid as tribute *korrappandar pattimandapam* and *toranvayil* to the Tamil king, Tirumavalavan, the Cola An important idea connected with this is that these artistic creations were executed after the Maya tradition as attested by the *Cilappadikaram* itself. They were given to the North Indian kings by Maya himself as a gift. Now they come back to the Tamil country as part of tribute

So Maya belonged to TamilNadu. He gave birth to a great art tradition on our soil In his tradition a number of works appeared. His fame spread across the frontiers of TamilNadu Many of the kings of the Bharata country, Bharatavarsa (Ancient India), were allured by his innovative works. He was a sculptor par excellence. Chronologically he belongs to a period anterior to that of the *Cilappadikaram*.

If the Tamil University could do some research on the tradition of Maya - about Maya himself - it will be a valuable

service. Many of the hidden secrets behind the curtain of history will come to light No research work has yet been thought of in this direction. So researchers may undertake such a project. When we think of Maya as the Father of Silpa in TamilNadu, let us have an idea of his personality as found in other parts of India

Maya in Samskrt Literature

Samskrt literary masterpieces like the *Ramayana* and *Mahabharata* have much to say about the art creations of Maya, the cities erected by him, the forts built by him and so on. Though the *Ramayanas* of Valmiki and Kambar are poles apart chronologically, the substance is the same So the message that they bear are very ancient So also the case with *Villibharatam* So it will be appropriate (not an anachronism) to cite some passages from both the Tamil and Samskrt works.

1. According to Kambar the city of Lanka which was destroyed in a conflagration after Hanumant's visit was rebuilt by Maya. *Kambaramayanam,* VI *Iravanan Mandirappatalam,* v 12
2. The *Ramanaya* of Valmiki has a reference to Maya and the pleasure garden built by him for Svayam Prabha, an alter ego of Maya's better-half
3. *Ramodantam,* a work on the *Ramanayana* theme, gives the information that Mandodari, wife of Ravana was the daughter of Maya.
4. According to the *Villibharatam,* Tamil version of the *Mahabharata,* Maya built the *Sabhamandapa* at Indraprasta for the Pandavas. It says that what could not be accomplished after years of work, imagination and canonic guidance, was done by Maya within a short period of fourteen months. The same information is given in the *Mahabharata* of sage Vyasa also.

All these facts enhance the view that Maya was a well known architect even before the time of the *Cilapadikaram,* the *Ramayana* and the *Mahabharata.* The tradition founded by Maya was the Southern tradition We are sure that it is an ancient tradition.

The Creative Architects:

Since very ancient times a community of artisans called *kammiyar,* dedicated to the five fundamental professions, were doing yeoman service to creative arts. Also called *Kammalar* they were said to be the sons of Visvakarma. Literary works call them *Kammar, Kammiyar* and *Kaivinainar.* The five professions were the following: *Kollar*-iron works, *taccar*- wood works, *Kannar*-utensils work,*Cirpi*- temple construction and *tattar*-gold works. These worksmen were indispensable in a society which wanted to lead a civilized and religion oriented life. At the time of *Cilappadikaram* such worksmen were leading a popular career. *Kollar* are called the strong handed ones with the epithet *karunkaikkollar,* the wood workers called *marankoltaccar,* the metal workers proficient in silver, copper and bronze works as *kancakarar* or *cembu ceikunar* and the goldsmith *pon cei kollar* and *nankalantarunar.* The sculptor is called *kannulvinainar.* Some are of the opinion that the same epithet indicates the painter. The latter opinion seems to

be right The above noted five are respectively called Manu, Maya, Dvasta, Silpi and Visvagnan by the family records of the artisan community

The Learned Architects:

The *Cilappadikaram* and the *Nedunalvadai* of Nakkirar called the sculptor *nulari pulavar* (those proficient in learned literature). Traditional architects also reiterate the same opinion. Now-a-days the chief sculptor, while trying to define a *sthapati* uses the Samskrt equivalent of *nulari pulavan*, i.e *sarvasastragnaha,* and then deals with his attributes. So it is quite evident that the nulari pulavan, noted in literary works, later becomes the *sthapati.*

Sthapathiha sarvasastragnaha sutragrahiti sutradhrt Vardhanat vardhakiha taksanat taksakoriti kirtitaha.

The *Nedunalvadai* (1 73-8) has an important passage pertaining to the choice of a site for building purposes. It averse that at a time of the day when the rays of the sun fully fall on the earth, i e., at mid day (12 A M. sharp) two pointed sticks should be planted on the earth and it should be such that the shadow of the sticks should not point to any of the directions, East or West. At that time those proficient in the canons of architecture should measure the site. Then the direction for the building should be decided and afterwards the building for the king erected.

Cheran Cenkuttuvan, the king who possessed the white umbrella as his insignia, wanted to adore the Pattinikadavul (Goddess of Chastity), Kannaki, and consulted those proficient in *silpasastra*. They in turn suggested that a boulder for making the image of the Goddess be brought from the Himalayas

Peruntaccar:

From what has been said in the preceeding two paragraphs, taken from the *Nedunalvadai* and *Cilappadikaram*, it is evident that *nulari pulavor* were architects Apart from civilian edifices those engaged in building temples and making icons were known as *devattaccar* (architects of the gods) Proficiency in canons of architecture was their basic qualification. Sculpture is part of architecture. *Kollar*, *taccar*, *kannar* and *tattar* were the artisans, all called *nulari pulavor.*. They are called *peruntaccar* in literature and inscriptions

The builder of the Tanjai Peruvudaiyar Temple of the 10th century A D is called Rajaraja Peruntaccan The architect of the *vimana* of the Uttiramerur Temple of the 8th century A D was Paramesvara Peruntaccan and so also the author of the 7th century A D Mamallapuram monuments was Kevadap Peruntaccan. This is what we gather from inscriptions

Taccar in the Vedas:

The term *dvasta* appears a number of times in the *Rg Veda samhita*. He is called *taccan*. The maker of the spoon used in *yajnas* is denoted so in the *Rg Veda* I *astaka*, II *adhyaya*, 6th *Rk*. The commentator, Sayana, notes *dvasta* as *devasambandhi taksanavyapanaha*. *Taccan* is associated with god and so called *devataccan* and associated with Visvakarma The *Vedas* call him *devataccan*.

Taccan in parlance:

Since very ancient times secular buildings, temples and *mandapas* were built out of wood. So architects were called *taccar*. Their duty was to unite wooden parts into a single unit for building purposes. The work of uniting various parts was called *taittal* (stitch). We may compare this to the tailor's job who unites the cut pieces of clothes by stitching.

Literature bearing on taccu and taccar:

In ordinary parlance *taittu* (stitch) became *taccu* and later denoted the carpenter's profession. Those engaged in *taccu* were called *taccar*. This is possible in conversational tradition. So all rituals done at the commencement of an architectural work are called *taccu mukurttam* and *taccu ceital* in the sculptor's parlance. The pillar planting ceremony at the beginning of any architectural work has *taccu ceidal* at its base. All canons of architecture in remote times were called *taccu nul* and *taccu sastram*.

The references to *taccar, perun-taccar, ilantaccar, deivattaccar, acura taccar* and so on appear in literature in this antique background.

We have already remarked that till the Pallava-Cola period the architects engaged in house and temple building were called *taccar*. Apart from wood those engaged in erecting cave temples were also called *taccar*. Note the names of Pallava and Cola *taccar* given above. *(Supra.) Srimatpataka vasina krtadhiya taksana sadavagmina tenedam Parames-varena mahate Sr, vasuje bhaskaraha.*

Origion of Samskrt texts:

While Canonic works in the field were written, the various technicalities connected with it were analysed and a new dimension added to it. This must have happened when the *agamas* were written. At that time religion and the temple arts marched together with united hands. It was at that time that in Tamilnadu *tiruppanis* were vigorous.

New names of taccar

From now onwards, one who was called *nularipulavan* and *peruntaccan* takes the designation *sthapati*, called *sutradhari* in North India but the implication is the same. *Ilantaccan* becomes *sutragrahi* and one who sculpts *taksa*. One who assembles the sculpted things is called *vardahi*. Since all were indispensable in the sculptural profession, they were kept in a team. This is revealed in the technical manuscripts maintained by *silpis*. They considered Visvakarma as their *kula-devata* (family god) in tune with social trends and also social status. Then they were organised into a discipline.

32 Architectural works

Thus 32 *silpa* and *vastu* texts were born. These are noted in the *Manasara* which are named after the chief *silpi:*

Visvakarma, Visvesa, Visvasara, Visvabhoda, Vrtta, Maya, Dvasta, Manu, Nala, Manavit, Manakalpa, Manasara,, Bahusrata, Prasta, Manabhoda, Visva-bhoda, Maya, Adigera, Visala, Visva kasyapa, Vastubhoda, Vastu-Vidyapati, Paraceryaka, Kalayupa, Saiyatya, Chitraka, Avarya, Satakacara, Bhanu, Indra, Lokakijna and Saura.

New name for palantaccan

The meaning of *taksa* is given in *silpasastras*. He is called so because he sculpts enormous pieces of stone, wood etc. This definition has a new perspective.

Team of Silpis:

It will be pertinent in the present context to look into the education, technical and general aspects of *sthapati, sutragrahi, vardhaki* and *taksa*.

Sthapati
(Chief Architect and Designer)

Sutragrahi (ilantaccan)
(Excecutive Architect and Marker)

Vardhaki (Joiner)	*Taksa* (Carver)

All the four are basically *silpis* as the adage is *Sthapati caturvarnaha silpibhi*. By virtue of his better educational status and experience the *Sthapati* is entitled to be *guru* (preceptor) of the other three. That is to say he is the *acharya*. Epigraphs call him *tatacharya* and the *agamas silpacharya*.

Let us now study the qualifications and character of those engaged in art creations, basing our account on Maya and Manasara.

Sthapati's responsibilities and jobs:

The job of the *Sthapati* is one which involves intricacies of the arts. Arts characteristics and technicalities are involved in it. He has to appoint and guide subordinates. He has to work with them. He has to monitor He being the *Sthanatipati* is called *Sthapati*. His qualifications:

Vedavit:	proficient in the *Vedas*
sastrapargaha:	proficient in the arts
Sarvasastrajna:	an exponent of the texts: *Vastu, agama,* and philosophy.
Vastuvidhyabdhi pargaha:	an exponent of architecture.
Manavit :	well versed in metrical science,i.e.,measurements
citrajnaha:	an exponent in paintings and sculpture
ganitajnaha:	an exponent in mathematics
puranajnaha:	proficient in history, ancient arts and *itihasas*
Sarvadasajnaha:	who has visited the foreign countries and acquired knowledge of them and he is the master of *sutragrahi, vardhaki* and *taksa*.

The Conduct and Character of Sthapati:

abhijavavan:	born of a good family
arogi:	hale and healthy
sunana:	has earned a good name
ditabuddhi :	of sound wisdom
nahinangaha:	without any deformity
atirivtangaha:	without any additional (physical) organs (may be such as six fingers in a hand etc.-tr.)
dharmikaha:	the duty - conscious
dayaparaha:	the merciful one
sadahasyaha:	the always happy one
sapavyasanavar jitaha:	The sarrowless one
amatsaryaha:	the jealousy-less one
anasuyaha:	one having no repugnance
Satyavan:	the truthful one
jitendriyaha:	one who has controlled the senses.

All the *sastras* insist that the *sthapati* should posses all the qualifications and character. Because he is the creator. He has to realise his responsibility and position and act accordingly. To be brief, is a noble job and so he should be a noble man in all walks of life Because as is the aim, so is the way

Sutragrahi

He is an exponent of iconometry and architectural measurements.

Sutragrahi	an expert in measure
Sutradhut:	ments science
srutajnaha:	conversant with the *vedas*
rekhajnaha:	who can tie the thread and draw even on minute objects
Sastravidvaha:	well versed one

Vardhaki

He is an expert in assembling and joining objects

srutajnaha:	conversant with the Vedas
vicarjnaha:	a researcher
citrakarna-jnaha:	an exponent in drawing

taksa

The direct meaning is one who chips or sculpts

karnavit:	a craftsman
srutisastrajnaha:	well conversant with the ***vedas***
Sabhayaha·	the simple one

What is important in all the four are basically *Silpis*. That is to say, all are experts of the craft. *Sthapatyadi catur-varnaha silpibhih parikiritaha*. All are educated. This is the *Manasara* version to be kept in mind. Each has his own jurisdiction and performs the job with leadership. Under the command of the *Sthapati* the other three function. In practice the *Sthapati* works along with others He has to provide the guidelines and demonstrate if needed. He is responsible for the community work.

Another important point is that the leader is one. He is the *Sthapati*. The assistants are many. There are many *sutragrahis*, *vardhakis* and *taksas*. For example the chief architect of the Tanjai Peruvudaiyar Koyil (Brahadisvara Temple, Thanjavur) was Kunjaramallan Rajaraja Peruntaccan Under him some 80 *sutragrahis*, 20 *vardhakis* and 2000 *taksas* must have worked That is,

sthapati:	1
sutragrahis:	80
vardhakis:	20
taksas:	2000

The proportion is 25 *taksas* for a *sutragrahi*. The works produced by 180 *taksas* must be fitted into a unit by a *vardhaki*. The latter may have assitants also

Another important imformation is that till some 100 years back all the *silpis* constituted a community For 80 *sutragrahis*, there was a chief *sutragrahi*. Mostly he was the son of the *Sthapati*. What the *Mayamata* calls on *sutragrahi su dothva* was the *Sthapati* in making. The 20 *vardhakis* and 2000 *taksas* were not independent groups. They had no leaders of their own. So all were under the direct control of the chief *sutragrahi*. This is another instance of craft bureaucracy

The *Sthapati* was to begin with a *taksa*, *vardhaki* and *sutragrahi*.

So the *Sthapati* is:	Chief Designer and Director General holding overall responsibility over the architectural beauty and structural stability of the project
the *Sutragrahi* is.	Chief executor having control over different minor groups of *taksakas*, the carvers. He will also supervise and guide the work of *vardhakis*, the joiners.
The *Vardhaki/ taksa* is:	*Vardhaki* assembles into a building all finished arts, attempted by carvers. He is the actual builder

To be brief the *Sthapati* is the designer, the *Sutragrahi* executive, *Vardhaki* maker and *taksa* carver

The Practical side of the job:

Let us have a practical view of the problem. Let the construction be a temple or an ordinay building. The following have to be minutely observed.

1. (a)Location of the Site
   (b)Environment
   (c)Structure of the soil
   (d)Orientation *(manai nokku?)*

(2) Financial position

(3) Structure of the building :	length, breath and height — architec tural (exterior) and structural (interior) aspects - integral parts of the edifice -technicalities- artistic intricacies - sculptures - decorations

The *Sthapati* is the one who gives shape to an art piece bearing in mind all the above aspects All the qualifications prescribed and character expected of him have relevance to his work. In olden times all the texual knowledge and experience were stored in the *Sthapati's* mind. At the working stage, they poured out and acquired a form. Till it reaches fruition we have to wai.. nd see

Now the conditions are not like that. Raw materials and equipments are plenti fully available and easily procurable. One can enjoy the final output even at the draft stage. Models are also produced. Techniques, intricacies and anatomical features are fixed under this stage. The next stage is only implementation Now the art creating process is divided into many units The smaller units reach the hands of *taksas*. The six dimensional marking is done by the *sutragrahi*.

Marking:

The markings for sculpture works are done by *sthapathis*. The term "marking" signifies what the *Sthapati* has conceived in his meditation about an art work. The drawing is only an external act Even if the *taksa* is an independent worker he is expected to get the marking done by an *acharya*. This is evident from the Pallava sculpture at Mahabalipuram. The entire range of sculpture in the Arjuna Penance would appear as though sculpted by one individual It is not so The markings alone were done by one individual while actual cutting was done by so many sculptors Markings enable in arriving at uniformity in a school This is the basis of style formation As in literary works, style acquires a rhythm. It avoids the entry of alien elements The system continues It is inevitable

All *Silpis* cannot be uniformly skilful Skills differ. When guided by a master craftsman the deficiencies of idnvidual artists are rectified or averted. For works undertaken on large scale basis, the *sthapati*-centric system is a must. This is our ancient custom. In the western countries it is not like that. There the individual shines.

It would have taken centuries for a single artist to work out a Mamallapuram At this juncture we may note another fact In the construction of a temple, apart from the buildings, icons in metal, wood and stucco are lodged. These are also guided by the same chief That is why the sculptural style acquired a uniformity in fashion. Later this helped the archeologists in the identification of styles. Otherwise there would have been lot of confusion

The interval and renaissance:

At the dawn of the 20th century, the old system dwindled. The artists melted into individual groups in tune with the western model. No large scale work was undertaken during that period Later a renaissance set in The old order is reviding. Now the old order seems to have set a strong footing.

The old order is the best order if the imaginations of a Master-Craftsman are to be translated into an art work. One cannot absorb the imaginations of the other This is the basic philosophy behind the whole thing For an excellent creation the culture of the artist is the basic factor. The outburst of what is stagnant in imagination is art. So a cultured artist stands almost alone as a star. Training without education and education without training are both useless An expression without proper culture-formation won't be of any use in art. That is why the master-craftsman was called *nularipulavan*.

The final output of Nayak sculpture reflects the maturity in technique but lags behind in aesthetics. The reason for that might have been the absence of artists with imagination in spite of textual knowledge We cannot say that the mastery dwindled due to lack of patronage Culture of mind having been in the receding trend, it was gravely neglected A cultured mind and consummate skill are essential prerequisites for noble productions Again the mingling of a *peruntaccan* of cultured mind with assistants of cultural skills leads to the creation of things par excellence.

ŚAṄGAM POETRY HERE AND THERE

K.C Kamaliah

(1)

The Mother is not aware of the clandestine love affair of the maiden, who is not herself. To cure her of the malady, the mother and dear ones want to propitiate the god Murukaṉ by arranging for *Vēlaṉ-veṟiyāṭṭu,* wild dance of the spear-man, who is later possessed of him. Śaṅgam Poetry is replete with such verses.

• LIKE A TIGER SURPRISING AN ELEPHANT

The hero of my heart - of the hills,
From the heights of which flowed many a stream
And waterfalls gurgle,
For whom I pine, my near ones know not.
While they rack their brains,
The eldlerly women go to their rescue and suggest,
'The lass shall subside, should you propitiate the tall god'.
A field was marked, well and truly,
Decorated with garlands of flowers.
Songs were sung, the fertile place reverberating,
Sacrifice offered, red millet mixed with blood
Sprinkled over and Murukaṉ invoked.
At dead of night that day,
The hero bedecked with fresh blossoms,
Besmearing sweet smelling sandal paste,
Hiding like a tiger surprising an elephant,
Warding off the vigil of the guards,
Satisfying my heartfelt love for him,
With my very life giving in, he came and hugged me.
Each such hug leaned me and did not peals of laughter,
Go forth from me exploding the Vēlaṉ drama?
The timely arrival of my lover, the physician,
Cured my disease and saved my honour.

(A lady love pours out her heart to h friend)

Anaṅkudai neḍuvarai ucciyiṉ iḻitarum

Kanankol aruvi-k-kānkelu nādan
Manankamal viyanmārpu anankiya cellal
Ituvena ariyā maruvarar polutır
Padiyōr-t-teytta palpukal-t-tadakkai
Neduvēl pena-t-tanikuval ivalena
Mutuvāy-p-pendir atuvāy kūra-k
Kalanman kilaittu-kkannıcūtti
Valanakar cılampa-p pādi-p pali koduttu
Uruva-c centinai kurutiyōdu tū-uy
Murukārru-p-padutta urukelu nadunāl
Āramnāra aruvidar-t-tatainta
Cārar palpū vandupada-c-cūdi-k·
Kalirrirai terī.iya pārva lotukkin
Olittıyanku marapın vayappuli pōla
Nanmanai nedunakar-k-kāvalar ariyāmai-t
Tannaıcai ullattu nannasaı vāyppa
Innuyir kulaiya muyankutoru meymmalintu
Nakkane nallanō yanē eıtta
Nōytanı kātalar varavīndu
Ētil velarku ulantamai kandē

Veripādıya Kāmakkanniyār *(Ahanānūru* 22)

(2)

IT'S NO CURE FOR THE DISEASE

My dear!
To him of the mountains where the clouds play,
We are faithful and carry on our secret love.
Meanwhile, cutting the ram's throat, on the river-shoal,
Spreading red millets and sounding many instruments
Is no cure for the disease.
Invoking the many great gods and saying,
'She's possessed of a demon'-
Is but mental agony.

(With the lover aside, the lady love is spoken to by her friend)

Marıkkural aruttu-t tinaı-p-pirī-ic
Cellārru-k kavalaı-p pallıyal karanka-t
Tōrramallatu nōykkumarun tāka
Vērru-p-perunteyvam palavudan vāltti-p
Pēyei-k kolī-iyal ivalena-p-padutal
Nōtakkanrē tōli mālvarai
Malaivılaı yādu nadanai-p-
Pilaivē mākiya nāmitar padavē.

Peruñcāttanār *(Kuruntokai*, 263)

(3)

DOES THE SPEARMAN KNOW OF OUR INTIMACY WITH THE HERO

Oh thou of well-set teeth!
Well aware of our mental agony,
For knowing the root cause of it,
Mother has summoned Vēlan.
But then! Does he of the spear
Know our intimacy with the hero,
Hailing from the land of intense fragrance?
Or he does not?

(The girl friend tells the lady-love so that the foster-mother may hear)

Nammuru tuyaram nōkkı annai
Vēlarrantana lāyınav vēlan
Verikamal nādan kēnmai
Arivumō tılla cerıyeyır rōyē

Kapilar *Aınkurunūru* 241.

(4)

NOT THE LORD OF VICTORY

Possessed of falsity and divorced from truth,
Oh thou *Kalanku!*
He who hugged the garland embracing
Youthful breast of this girl,
Is that lion among men,
The chief of the mountains
With treasures many and abounding in *valli* creepers,

Where the bashful peacocks gently
unfold their feathers,
And NOT the Lord of Victory.
•*Kaḻaṅku* — Molucca beans.

(As if talking to the Molucca beans, the girl-friend speaks so that the foster-mother may hear)

Poypadu paṟiyā-k-kiḻaṅkē meyyē
Manivarai-k-katci madamayil ālunam
Malarnta vaḷḷiyaṅ kānak kiḻavōṉ
Āndakai viṟalvēḷ allaṉ ivaḷ
Pūdaṅ kiḻamulai yaṇaki yōṉē

Kapilar *(Aiṅkuṟunūṟu* 250)

PARI IS NOT SOLE PERSON

'Pāri, aye, it is Pāri'-
Are the eulogies many
Of the poets of perfect speech
Who praise him singly.
Pari is not the sole person;
The world sustaining RAIN here
ALSO counts.

(Kapilar on Pāri, the Munificent Lord of Gifts).

Pāri Pāri eṉṟu pala ētti
Oruvar pukaḻvar cennā-p-pulavar
Pāri yoruvaṉum allaṉ
māriyum undu īndu ulaku purappatuvē.

(Puṟanāṉūṟu, 107)

(6)

MORE FRAGRANT, FLOWERS OR MAIDEN'S TRESSES?

TUMBI of handsome Wings
Wedded to the life of seeking honey!
Render a faithful account
Of what you saw
Not withholding any.
The flowers all you frequent-
Are they more fragrent
Than the tresses of the maiden,
Of well formed teeth and peacock gait?
Honey seeking winged bees.

After conjugal union, the lover in dispelling the shyness of the lady love, exhibits his love for her by praising her physical perquisites).

Koṅkutēr vāḻkkai añciraittumbi
Kāmañ ceppatu kaṇḍatu moḻimō
Payiliyatu keḻī-iya naṭpiṉ mayiliyaṟ
Ceriyeyiṟṟu arivai kūntaliṉ
Narivavum uḷavō nī aṟiyum pūvē.

Iṟaiyaṉār *Kuṟuntokai* **279**

OFFERINGS TO WHOM?

Oh! You spear man!
Worshipper of Murugaṉ and learned!
get rid of your anger.
I have an enquiry to make.
With offerings of cooked rice of many hues
Killing a ram and touching the forehead of the
girl,
If you offer these in salutation,
Will that broad shoulder of garland fragrant
Of the lover belonging to the mountains rising
high
Eat these sacrificial offerings?

(Girl friend wards off Frenzied Dance of Velan)

Murukayarntu vanta mutuvāy vēla
Cinava lōmpumati vinavu vatudaiyēṉ
Palvēṟuviṟ cillaviḻ madaiyodu
Ciṟumaṟi konṟivaḷ naṟunutal nīvi
Vaṇakinai koḍutti yāyiṉ aṇaṅkiya
Viṇḍōy māmalai-c cilampaṉ
Taṇḍā rakalamum uṇṇumō paliyē

Vēmpaṟṟur kaṇṇaṉkūttaṉ *Kuṟuntokai* 362.

(8)

THE OATHS, ALAS, YOU SWORE!

How those pained us, my lord!
Under the *Puṉṉai* tree in front.

Heavy with buds,
And flowers scattered on the white sand
Like the fried white particles of red
paddy,
Strewn in the field for the frenzied dance
of Vēlan̲,
Are the raised table lands of our village.
Close by the water-shoal, holding her
shapely fore-arm,
The oaths alas, you swore in the names of
heavenly damsels-
How those pained us, my lord!

(Girl friend talks to the lover of the prolonged agony to the lady-love)

Emmaṇan kinavē makiḻna mun̲r̲il
Nan̲aimutir punkin pūttaḻ veṇmaṇal
Vēlan̲ pun̲ainta ver̲iyayar kaḷantor̲um
Cen̲n̲el vān̲pori citar̲i yan̲n̲a
Ekkar nanniya emmūr viyan̲r̲ur̲ai
Nērir̲ai mun̲kai par̲r̲i-c
Gūrara makalirō dur̲r̲a culē

Kōpperuñcōlan̲ (*Kur̲untokai*, 53.

(9)

WARNING TO THE ELOPING COUPLE

The sun has shed his light.
Don't go further.
Don't you hear the rhythmic beats,
Oh you the companion of the female
elephant,
Of the Tan̲ṇumai * of those haunting the
jungles,
With the spear in hand, long and curved,
As if to meet the hostile enemy on the
battlefield,
Smelling scent of the merchant caravan?

* A musical instrument.

(The eloping couple after conjugal union speak of the dangers of enveloping darkness and highway robbers haunting the jungles)

Ellum ellin̲r̲u pāḍum kēḷāy
Cellātīno cirupiḍi tuṇaiyē
Vēr̲r̲umun̲ai vemmaiyir̲ cāttuvan̲ tirutten̲a
Vaḷaivaṇi neḍuvēl ēnti
Miḷaivantu peyarum tan̲ṇumai-k kuralē

Mutukūttan̲ār *Kur̲untokai* 390

PULLI IN TAMIL MANUSCRIPTS

S.Soundarapandian

In Tamil manuscripts consonants do not have orru or pulli. For example, for 'அக்கம்', we have only 'அக்கம' without pulli or dot on க and ம.

There are mainly two schools of thought to account for the non-adoptability of the practice of putting dots for consonants in palm-leaf writings. Those are :

1. Palm leaves will be torn if orru is placed on letters with pointed style.

2. Separate endeavour is required to place orru on letters.

These two ideas are being told by even scholars for centuries. But, these two principles are completely baseless and unscientific and should be abhorred.

While writing pages together on palm-leaves, certainly a special effort should be taken and is being taken by any scribe. Therefore, no extra energy is needed to put pulli on Tamil letters in manuscripts. So the second school of thought can easily be discarded.

As to the first school of thought, we can put forth the point that Tolkappiyar had used dots on letters wherever necessary in manuscripts.

"உட்பெறு புள்ளி யுருவா கும்மே" (எழு.14)

"மெய்யி னியற்கை புள்ளியொடு நிலையல்" (எழு.15)

"எகர ஒகரத் தியற்கையு மற்றே" (எழு.16)

"மெய்யீ றெல்லாம் புள்ளியொடு நிலையல்"(எழு.104)

"குற்றிய லுகரமு மற்றென மொழிப" (எழு.105)

Can we take that this pulli system proposed by him is only for speech and not for writing? So, Tolkappiyar, we can surmise, had used pullis for consonants while writing on palm-leaves since palm-leaves must have been used for writing purposes, in those days How is it that what was possible for Tolkappiyar to achieve with same pointed style becomes impossible for later centuries?

Nachinarkiniyar observes another tremendous feature in his explication[1] that during his days people began to put kal (ா) instead of pulli which was the custom of the period of Tolkappiyar in writing கா and ஙா. Nachinarkiniyar belongs to 9 A.D. So, people prior to 9th century A.D. were placing dots in leaves in writing Tamil characters. That is, according to the above explication கா and ஙா were being written by people before 9th century as க. and ங. with dots side-wards. Here our concern is to point out that palm-leaves will not be torn, as suggested by the first school of thought, because, *according to the version* of Nachinarkiniyar, people had used dots at suitable places in writing Tamil characters.

In inscriptions, upto A.D.900, people were putting pullis while writing consonants and only after 900 A.D. the system of writing consonants with dots has been dropped.[2] So, this must be the period at which due to an influence of a particular aspect, which will be discussed in this essay later, *the habit of writing Tamil* characters without orru in manuscripts must have taken place.

In addition to the above arguments, we shall throw light on some concrete examples for the practice of putting dots for Tamil consonants in manuscripts.

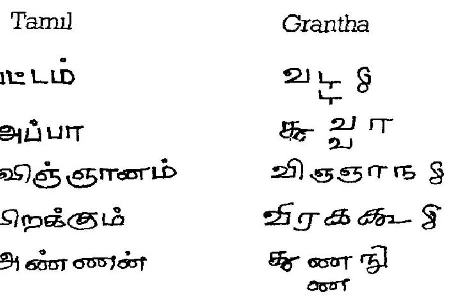
In Oriental Manuscripts Library[3] we have, however, a few palm-leaf Tamil manuscripts in which Tamil characters do have pointed pullis wherever necessary as we write now-a-days. To cite ready references we can mark two manuscripts which are being preserved under R.778 and D 159 which are Balabhoda ilakkanam and Thirukkural padavurai-yudan respectively.

A photo copy of a page of a palm-leaf manuscript, D.159, is shown in figure which tells clearly that no damage will happen to any palm-leaf if we put dots with style.

Now, what is that influence which enabled Tamil people to write consonants without pullis?

It is agreed that, probably, around the period of 7th, 8th and 9th century A.D. and even after, influence of Sanskrit in Tamil land was great. *And, in turn, the Grantha mode of* writing influenced much the writing of particular Tamil letters (consonants) without pullis since in Grantha script there is no orru system. In other words, people who knew Grantha script and who were in the habit of writing Tamil and Grantha side by side slowly injected some methods of Grantha script in the process of writing Tamil characters. Since such people were in high esteemed positions in social ladder, this became a general custom of all who knew even only Tamil script.

The Grantha equivalents for Tamil words will fairly elucidate this tendency



It may be noted that in all these Grantha equivalents there is no pulli for consonants

Evidences to write letters side by side instead of one upon another which is the accepted rule in Grantha script are there in palm-leaf manuscripts. For example in a Sanskrit palm-leaf Sisubalavadham,[4] we have ஞு க்கார for ஆக்கார and in another Sanskrit manuscript[5] it is found as ல ஜ ஜ ய for ல ஜ் ஜ ய.

Hence, it may be argued that the above influence of Grantha method upon Tamil mode of writing is the reason why in Tamil manuscripts we do not have pullis for consonants.

Not only the above pulli system of Grantha had its impact upon Tamil writings, but also some other techniques of Grantha systems. For instance, we could see இெெவகளில் for இவைகளில் and சிறுபாண்ெெம for சிறுபாண்மை in Tamil palm-leaf manuscripts[6] explaining the imitations of Grantha way of writing.

All these findings lead us to come to the conclusions that the age-old credulous belief that palm-leaves will be torn if pullis are kept for consonants is utterly false and the ommission of such orru is due to the influence of Grantha way of writing upon Tamil method of writing.

References

1. Tolkappiyam Ezhuthu 17
2. T N.Subramanian, S I.T I.Vol III Part II P 1538
3 Government Oriental Manuscripts Library, Chepauk, Madras-5
4. G O.M.L Manuscript D 11795, P.8b.
5. G.O.M L.Manuscript D. 12121, P 2ob.
6. G O M.L Manuscript R 778-a, P. 1 and P. 13.

'TAMIL CIVILIZATION': METHODOLOGICAL GUIDELINES FOR CONTRIBUTORS

The Quarterly Research Journal of the Tamil University, ***Tamil Civilization,*** is switching over to the Harvard system of bibliographical references in order to keep pace with the standard of international journals The Editorial Board Committee consisting of Prof.K.Nambi Arooran, Prof.K Indrapala and Dr.Raju Kalidos (convener) met several times and formulated a "style sheet" for the journal ***(vide.***, details below). Hereby we make an appeal to contributors to follow the style sheet *assiduously in matters of references, transliteration and abbreviation.* The editorial board seeks the willing co-operation of contributors for all their future communications in order to expedite work which may not lead to any delay in the publication of their papers due to minor lapses in methodological aspects

STYLE SHEET

1. GENERAL INFORMATION:

All contributions should be addressed to the Executive Editor, ***Tamil Civilization,*** Tamil University, Thanjavur-613 001, Tamil Nadu, India.

All manuscripts should be legibly typed in double space on one side of the paper, including foot-notes. The latter should be placed at the end of the article.

Authors will be provided with a copy of the Journal and 50 offprints gratis

2. REFERENCES:

The "Harvard System" of bibliographical references should be followed. Under this system all non-bibliographical references remain as foot-notes while bibliographical references should be mentioned within brackets in the body of the text itself and the titles given in full in a list at the end of the article.

The references given in the body of the text should be in the following order: surname of the author, year of publication, colon and page number(s).

Specimen:

(Basham 1971:304-9)
(*Kanda Purāṇam* 2.32)
(Bussagli & Sivaramamurti n.d.:111)
(Thakur 1974:211-15)

Detailed bibliographical list should be given at the end of the article It should be in the following order: surname(s) of the author(s) in Roman type; followed by abbreviated (preferably) personal name(s), date of publication within parentheses, title of the book in *italics* and place of publication

Specimen:

Basham, A L. (1971) ***The Wonder that was India.*** Calcutta

Kanda Purāṇam (1952) ed T. Pattusami Odhuvar, Tiruppanandal.

Bussagli, Mario & C. Sivaramamurti (n.d.) ***5000 years of the Art of India.*** New York.

Thakur, Upendra (1974) "Kārttikeya in Literature, Art and Coins" EW, XXV, 3—4.

3. TRANSLITERATION:

All non-English words, personal names and place names should be strictly transliterated. A table for Tamil & Saṁskṛt is given below:

அ	अ	a	க்	क्	k	ப்	प्	p
ஆ	आ	ā	–	ख्	kh	–	फ्	ph
இ	इ	i	–	ग्	g	–	ब्	b
ஈ	ई	ī	–	घ्	gh	–	भ्	bh
உ	उ	u	ங்	ङ्	ṅ	ம்	म्	m
ஊ	ऊ	ū	ச்	च्	c	ய்	य्	y
எ	ए	e	–	छ्	ch	ர்	र्	r
ஏ	–	ē	–	ज्	j	ல்	ल्	l
ஐ	ऐ	ai	–	झ्	jh	வ்	व्	v
ஒ	ओ	o	ஞ்	ञ्	ñ	–	श्	ś
ஓ	–	ō	ட்	ट्	ṭ	–	ष्	ṣ
ஔ	औ	au	–	ठ्	ṭh	–	स्	s
–	ऋ	ṛ	–	ड्	ḍ	–	ह्	h
–	ं	ṁ*	–	ढ्	ḍh	ழ்	–	ḻ
ஃ	ः	ḥ**	ண்	ण्	ṇ	ள்	–	ḷ
			த்	त्	t	ற்	–	ṟ
			–	थ्	th	ன்	–	ṉ
			–	द्	d			
			=	ध्	dh			
			ந்	न्	n			

* *anusvāra*

** *āyutam* (Tamiḻ) and *visarga* (Samskrt)

4. ABBREVIATIONS:

(1) The internationally recognised abbreviations must be used for scholarly publications and journals. ***vide.***, List attached.

(2) A list of other abbreviations is given below:

b	born
c.	***circa***
cf	compare
ch.	chapter
d.	died
Dt	District
Dr	Doctor
ed	edition, editor
f., ff.	following*(singular or plural)*
fig*(s)*	figure*(s)*
ht.	height
ibid.	***ibidem*** *(in the same space)*
i.e ,	***id est*** *(that is to say)*
l*(l)*	line*(s)*
loc.cit.	***loco citato*** *(in the place cited)*
m*(s)*	metre*(s)*
MS*(S)*	Manuscript*(s)*
mm*(s)*	millimetre*(s)*
Mr Messrs Mrs	Mister etc.
n*(n)*	Note*(s)*
n.d	without date of publication
no *(s)*	number*(s)*
n.p	without place of publication
op.cit.	***opero citato*** *(in the work cited)*
p *(p)*	page*(s)*
pl.*(s)*	plate*(s)*
Pt.	Part
Prof	Professor
sq.	square
Tk.	Taluk
tr.*(s)*	translation, translator*(s)*

v.*(v)*	verse*(s)*
Vol.*(s)*	Volume*(s)*

Note: Abbreviations, codes etc specially designed by the authors must be explained in a foot-note.

5. ILLUSTRATIONS:

Photographs, drawings, maps and other illustrations should be legibly done and enclosed. A page in the *Tamil Civilization* measures 19×24 cm and illustrations should be within this range. Legends for plates should be typed in a separate sheet and attached. References should be serially numbered and inserted in the text as Fig. 1, Fig. 8 and so on.

6. TYPE:

All non-English words, except proper names, should be ***italicised.*** In such cases the particular word, phrase or passage should be underlined with one tick. Meanings for terms should be given within inverted commas

Specimen:

Pattinidēvi 'Goddess of Chastity'
aṣṭabhuja 'eight handed'
ōviyam 'painting'

Lengthy quotations in vernaculars should be avoided In such cases transliterated passages may be given Even in the case of brief quotations in Tamil or Saṁskṛt, transliteration should also be given. Quotations in other languages, Indian or foreign, should be legibly done in Indian ink so as to facilitate block-making.

Dates should be in the following pattern:

325 B.C., A.D. 1526, 525 H (of the *Hegira)*

1st, 2nd, 3rd, 13th century A.D.

LIST OF ABBREVIATIONS: JOURNALS ETC.

AA	*Arts Asiatiques*
AAs	*Artibus Asiae*
ABIA	*Annual Bibliography of Indian Archaeology*
AI	*Ancient India*
AJA	*American Journal of Archaeology*
ASIAR	*Annual Reports - Archaeological Survey of India*

BEFAR	*Bibliotheque des 'Ecoles Francaises d' Athenes et de Rome*
BEFEO	*Bulletin de l 'Ecole Francaise d' Extreme-Orient*
BMQ	*British Museum Quarterly*
BSOAS	*Bulletin of the School of Oriental and African Studies*
CAH	*Cambridge Ancient History*
CHI	*Cambridge History of India*
CII	*Corpus Inscriptionum Indicarum*
EI	*Epigraphica Indica*
EC	*Epigraphia Carnatica*
EW	*East and West*
FEQ	*Far Eastern Quarterly*
HJAS	*Harvard Journal of Asiatic Studies*
IA	*Indian Antiquary*
IHQ	*Indian Historical Quarterly*
IJDL	*International Journal of Dravidian Linguistics*
JAOS	*Journal of the American Oriental Society*
JAS	*Journal of Asian Studies*
JASB	*Journal of the Asiatic Society of Bengal*
JIAI	*Journal of Indian Art and Industry*
JIH	*Journal of Indian History*
JRAS	*Journal of the Royal Asiatic Society of Great Britain and Ireland*
MASI	*Memoirs of the Archaeological Survey of India*
OA	*Oriental Art*
SII	*South Indian Inscriptions*
SITI	*South Indian Temple Inscriptions*
QJMS	*Quarterly Journal of the Mythic Society*, Bangalore
JTS	*Journal of Tamil Studies*, Adyar
TAS	*Travancore Archaeological Series*
TC	*Tamil Civilization*

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